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# MOVING PICTURE World

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METRO OFFERS

ALICE LAKE

in

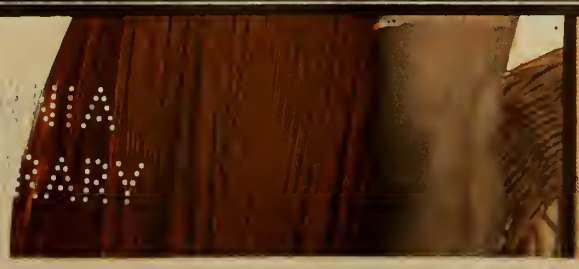
## The GREATER CLAIM

*A drama tense with a mother's love*

*Adapted by* ALBERT SHELBY LeVINO *from the original story by* IZOLA FORRESTER & MANN PAGE.. *Directed by* WESLEY RUGGLES,

METRO

*Jury Imperial Pictures, Ltd. Exclusive Distributors throughout Great Britain Sir William Jury, Managing Dir.*



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*THEY GET TO BE A HABIT*

# CHARLES URBAN'S MOVIE CHATS

One of the demonstrated characteristics of the *Movie Chats* is their pulling power.

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71 W. Twenty-Third St. — Charles Urban, President. — New York City

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POPULAR
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# Paramount Pictures for May - 1921

48472

INNOCENT, but helpless in the hands of the law, the grim walls closed about him, to hold him all his life.

And then—escape! But always followed by the horror of recapture, he fled here and there, a hunted man. Until—

One of the most poignant and soul-stirring dramas ever staged. Many scenes filmed in Sing Sing prison.

**With Lois Wilson**

*From "The Quarry," by John A. Moroso*
*Directed by Tom Forman*
*Scenario by Frank Condon*

JESSE L. LASKY
PRESENTS

## THOMAS MEIGHAN

IN

## "The City of Silent Men"

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

"MY king of men!" she said, and he laughed, for to him she was only another girl driven to folly by his music.

But a miracle had been wrought in them both—a miracle that, years later, pulled him from degradation back to life and fame.

Miss Ferguson's greatest stage success, directed by the man who made "Huckleberry Finn."

**With Conrad Nagel**

*From the novel and play by Arnold Bennett*
*Scenario by Julia Crawford Ivers*

ADOLPH ZUKOR PRESENTS

## ELSIE FERGUSON

IN

WILLIAM D. TAYLOR'S
PRODUCTION

## "Sacred and Profane Love"

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

HE was the classiest dresser in the whole durned town—and oh! how she loved him! And then if he didn't fall in love with the village vamp!

But Jo had brains, even if her hair wasn't fluffy—and—

You'll howl with joy over Miss Gish's exploits in this picture, which is a small town comedy as funny and human as "Seventeen."

*Story by Nalbro Bartley*

THE NEW ART FILM CO.
PRESENTS

# DOROTHY GISH

IN

# "Oh Jo!"

*A Paramount Picture*

THE butler he had trusted! Now—at a revolver's point—robbing his guests!

But then the "crook" fooled them! He didn't take a single diamond—and he let himself be caught!

A new kind of crook story that will delight every audience and fill them with chuckles and happiness.

**With Norman Kerry and Zena Keefe**
*Directed by George D. Baker*
*Story by Frank R. Adams*

FAMOUS PLAYERS-LASKY CORP.
PRESENTS

# "PROXIES"

A
COSMOPOLITAN
PRODUCTION

*A Paramount Picture*

A COMEDY classic of world-wide fame, poured full of Arbuckle comedy and brought up to the minute with live wire laughs.

Another sensational farce on the same lines as "The Life of the Party," and "Brewster's Millions." Just as original, just as sprightly, just as convulsing.

**With Betty Ross Clark**

*From the play by James Forbes*
*Directed by Joseph Henabery*
*Scenario by Walter Woods*

JESSE L. LASKY PRESENTS

# ROSCOE "FATTY" ARBUCKLE

( By Arrangement with Joseph M. Schenck )

IN

# "The Traveling Salesman"

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

WHO is this woman you live with? Is she a human being to you,—or just—your wife? Do you know each other—understand each other—or are you strangers—married strangers?

Every great picture based on married life has been a box-office knockout. Miss Weber approaches the great theme from a new angle; she takes life as it is, and presents it as no one else has ever dared to do.

# A LOIS WEBER PRODUCTION

# "Married Strangers"

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

# Paramount Pictures for May - 1921

AFTER a three years' absence, welcome back to the screen!

The great comedian's greatest picture. The Ben Hur of screen comedy. A titanic laugh sensation, packed with giggles, gurgles and gasps.

Remember "The Submarine Pirate?" This is better. Filmed in two continents, on earth, air and water.

*Written and directed by Sydney Chaplin*
*A Sydney Chaplin Production*

FAMOUS PLAYERS-LASKY CORP
PRESENTS

# SYDNEY CHAPLIN

IN

# "King, Queen, Joker"

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

## *For the Other Months*

### MARCH

"STRAIGHT IS THE WAY," a Cosmopolitan production, with Matt Moore. Directed by Robert Vignola

"THE CALL OF YOUTH," a HUGH FORD—British production, by Henry Arthur Jones

"THE EASY ROAD," starring THOMAS MEIGHAN, with Lila Lee and Gladys George

"O'MALLEY OF THE MOUNTED," starring WILLIAM S. HART. A Wm. S. Hart production.

"BEAU REVEL," a Thomas H. Ince Special By Louis Joseph Vance, with Florence Vidor, Lewis Stone and Lloyd Hughes

"THE GILDED LILY," with MAE MURRAY A Robert Z Leonard production with Lowell Sherman, Charles Gerard, Jason Robards.

"THE IDOL OF THE NORTH," starring DOROTHY DALTON. Greater than "The Flame of the Yukon"

### APRIL

"THE FAITH HEALER," a GEORGE MELFORD production, by William Vaughn Moody, with Milton Sills and Ann Forrest.

"THE DOLLAR A YEAR MAN," starring ROSCOE "FATTY" ARBUCKLE, with Lila Lee. Directed by James Cruze.

BURIED TREASURE," a Cosmopolitan production With Marion Davies. Directed by George Baker.

"THE WITCHING HOUR," a WILLIAM D TAYLOR production, by Augustus Thomas. With ELLIOTT DEXTER.

"THE LOVE SPECIAL," starring WALLACE REID, with Agnes Ayres, and Theodore Roberts. By Frank Spearman.

"THE GREAT DAY," a Hugh Ford Famous Players British production, with Arthur Bourchier.

"SENTIMENTAL TOMMY," by SIR JAMES M BARRIE A John S Robertson production, with Gareth Hughes, Mabel Taliaferro, May McAvoy and George Fawcett

"THE HOME STRETCH," starring DOUGLAS MACLEAN A Thomas H Ince production, by Chas. Belmont Davis.

### JUNE

"WHAT EVERY WOMAN KNOWS," a WILLIAM DE MILLE production By SIR JAMES M. BARRIE. With Lois Wilson and Conrad Nagel.

"THE WILD GOOSE," a Cosmopolitan production. By Gouverneur Morris, with Mary McLaren, Norman Kerry, Holmes Herbert and Dorothy Bernard

"WHITE AND UNMARRIED," starring THOMAS MEIGHAN, with Jacqueline Logan and Grace Darmond

"APPEARANCES," a DONALD CRISP production By Edward Knoblock, with DAVID POWELL. Made in London

"ONE A MINUTE," starring DOUGLAS MACLEAN. A Thomas H. Ince production

"THE BRONZE BELL," a Thomas H. Ince Special By Louis Joseph Vance With Doris May and Courtenay Foote

"SHAM," starring ETHEL CLAYTON, with Theodore Roberts, Walter Hiers.

"THE MONEY MASTER," a GEORGE MELFORD production By Sir Gilbert Parker, with James Kirkwood, Ann Forrest, Alice Hollister and Truly Shattuck.

### JULY

"WHAT DO MEN WANT?" a LOIS WEBER production, with Claire Windsor and Hallam Cooley

"REDEMPTION COVE," a Cosmopolitan production Directed by Robt Vignola, with Seena Owen, Lillian Walker, E K Lincoln Filmed in the Bahama Islands

"WATCH MY SMOKE," starring WALLACE REID, with Agnes Ayres. By the author of "What's Your Hurry" and "The Roaring Road"

"THE MYSTERY ROAD," a Famous Players-British production, with DAVID POWELL, by E Phillips Oppenheim.

"LIFE," a WILLIAM A BRADY production, by Thompson Buchanan.

"THE GREAT MOMENT," starring GLORIA SWANSON, by ELINOR GLYN. With Milton Sills.

"THE CURSE," starring DOROTHY DALTON, by E. Phillips Oppenheim.

"THE LOST ROMANCE," a WILLIAM DE MILLE production, by Edward Knoblock, with Lois Wilson, Conrad Nagel and Jack Holt.

### AUGUST

"GET RICH QUICK WALLINGFORD," a Cosmopolitan production, with Doris Kenyon, Norman Kerry, Sam Hardy and Diana Allen. Directed by Frank Borzage.

"THE PRINCESS OF NEW YORK," a DONALD CRISP production, by Cosmo Hamilton, made in London

"THE WHISTLE," starring WILLIAM S HART A Wm S. Hart production

"PASSING THROUGH," starring DOUGLAS MACLEAN. A Thomas H. Ince production.

"TALL TIMBERS," starring THOMAS MEIGHAN.

"THE ALMIGHTY DOLLAR," a William D. Taylor production, starring ETHEL CLAYTON. By Cosmo Hamilton

"CRAZY TO MARRY," starring ROSCOE "FATTY" ARBUCKLE, with Lila Lee, Bull Montana and Clarence Burton.

"A STAMPEDED MADONNA," starring DOROTHY DALTON. A GEORGE MELFORD production, with Jack Holt.

# That Rarest of Birds

## A Genuine Feature Comedy

## WANDA HAWLEY
## *in*
## "The OUTSIDE WOMAN"

*Adapted from the play* "ALL NIGHT LONG"
*by* Paul B. Sipe *and* Philip Bartholomae
*Scenario by* Douglas Bronston

**Spicy? Surely! but *Clean!***

Fast-moving, riotous fun—but *wholesome* throughout. *Action?* Just run your eye over the border of this page and judge for yourself.

*Your box-office needs this Spring tonic.*

REALART PICTURES CORPORATION
*469 Fifth Avenue ~ New York City*

# FOR THREE WEEKS

we've been telling you about the tax on copyrighted music played *for purposes of profit* by motion picture theatres. As we anticipated, thousands of exhibitors have posted themselves on the subject, and the result is a constant inflow of applications for licenses to publicly perform copyrighted music. The justice and fairness of the Society's contention is now freely admitted by many who heretofore have denied it.

# INFORMATION

is yours for the asking; a license is yours for the application and compliance with entirely reasonable terms (10c. per seat per year), for long periods, assuring you against increase in the rate. Secure a license and you can then play the

# HITS!!

Ask your leader if he needs the "hit" music; ask your audiences if they would like to hear it; ask the press-agent what he thinks about it. Be a showman! ! The most successful theatres in America hold licenses; Capitol, Rivoli, Strand, Rialto and thousands of others. Samuel Rothapfel and Hugo Riesenfeld have held licenses for theatres under their control for years. The leaders have not hesitated to be showmen, to hold licenses—"there's a reason."

# FRANKLY

and in all courtesy, we say that if you do not hold a license, and continue to publicly perform for purposes of profit the copyrighted musical composition controlled by this Society, we will file suit in the Federal Courts to protect our rights. These rights have been upheld by the United States Supreme Court; a violation of the law entails a penalty of not less than $250 nor more than $5,000.

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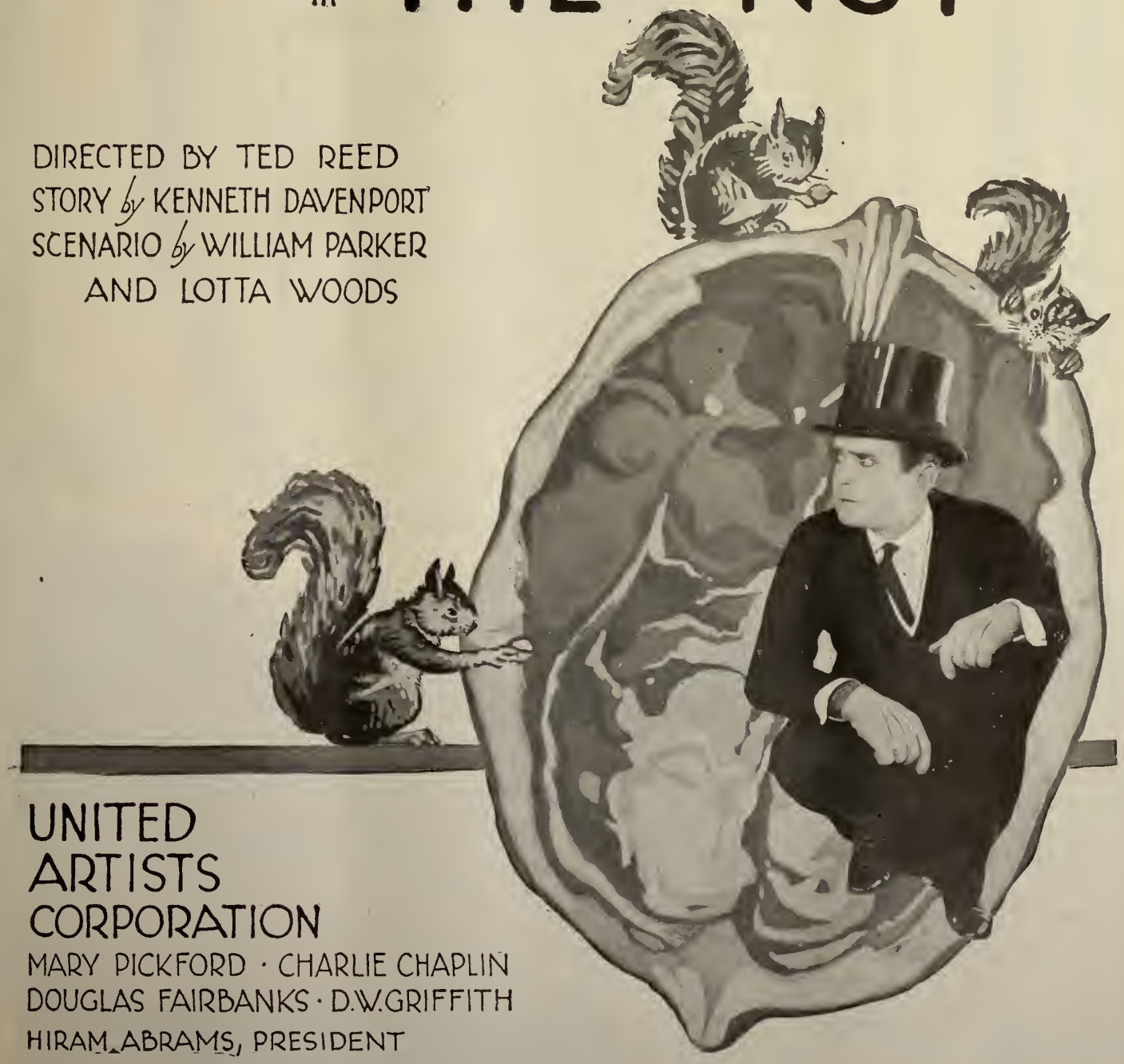
TO BE RELEASED EARLY IN MARCH

# DOUGLAS FAIRBANKS in "THE NUT"

DIRECTED BY TED REED
STORY *by* KENNETH DAVENPORT
SCENARIO *by* WILLIAM PARKER
AND LOTTA WOODS



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HIRAM ABRAMS, PRESIDENT

# Kineto Review

EDITED BY Ullman

*Features in Themselves*

One Reel Per Week—Each Reel a Complete Subject

Two Subjects Played Last Week on Broadway, New York—

"PANAMA" at the CAPITOL
"THRILLS" at the STRAND

"Thrills" held over for two weeks at the Strand—most unusual for a single reel.

**INITIAL RELEASE**
**"THRILLS"—MARCH 7, 1921**
**Distributed by**
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*Scene from Prologue used at Strand Theatre, Brooklyn, N. Y., in presenting the Kineto Review, "Down in Dixie"*

# He's tried it
# He *knows!*

elznick, Pres
CORPORATION
Seventh Avenue,
New York, N. Y.

My dear Mr. Selznick:

Because one of your pictures, Vera Gordon in "THE GREATEST LOVE", has a prominent place on our program, it will probably interest you to know that the Broadway Theatre this week bids fair to establish an attendance record under our control.

We are playing both the Vera Gordon picture and the dramatic sketch starring Miss Gordon and the name Vera Gordon has been made the backbone of our billing. It was our advance judgment that Miss Gordon's artistry, both on the screen and on the stage, had won her enough friends to keep the Broadway crowded at every performance and we have no reason to believe that our advance judgment was wrong.

Your picture with Miss Gordon is a tremendous boxoffice attraction. It has everything a good picture ought to have, including an inteneely human etory and a star who is able to get her feelings over and the footlights even when she is appearing only in her pictured pereon.

Permit me to congratulate you on your picture, "THE GREATEST LOVE". It is one piece of motion picture property which ineures the exhibitor a full dollar's worth at the ticket window for every one hundred cents he pays the exchange.

Youre very truly,

(Signed)
B. S. MOSS

BROADWAY THEATRE
New York City.
February 23rd, 1921

SELECT SP PICTURES

LEWIS J. SELZNICK
Presents

## Vera Gordon
in
## "The Greatest Love"

Picturized by Edward J. Montagne
Directed by HENRY KOLKER

PANTHEON THEATER
THE PANTHEON THEATER CO.
TOLEDO, OHIO

Feb. 10, 1921.

Mr. F. B. Warren,
Associated Producers, Inc.
729-7th Ave.,
New York City, N.Y.

Dear Mr. Warren:

In spite of our twenty eight thousand unemployed we ran "Lying Lips" for a second week to tremendous patronage. The cooperation "A.P." gave us, backed up by this wonderful production is the reason for our having done greater business than we thought possible in the midst of local depression here. It is only the big productions like "Lying Lips" that are saving the day for us.

Again thanking you for your kind cooperation.

Yours truly,
John J. Gardiner
Secretary
The Pantheon Theater Company.

STRAND THEATRE CO. OF WORCESTER
MOE MARK, PRESIDENT
JOSEPH M. LEVENSON, TREASURER

STRAND
MARK OF DISTINCTION
THEATRE
C. E. ROBBINS, MANAGER

STRAND THEATRE CO OF WORCESTER
WORCESTER OFFICE
BOSTON OFFICE

Worcester, Mass., Feb. 14, 1921.

Mr. Joseph McConville,
Branch Manager,
Assoc. Producers, Inc.

Dear Mr. McConville:

I don't think anything short of a cyclone can stop your "Lying Lips" production

Last week with two Blizzards and Ash Wednesday "Lying Lips" broke all previous house records for four years.

Keep up the good work

Yours truly,
C. Lawrence E. Robbins
Manager
Mark Strand
Worcester, Mass.

From the day that prints of this gigantic production reached our A. P. branch offices we have never found it necessary to advertise what we think of its power and popularity.

Every word of advertisement that "Lying Lips" has received has come from exhibitors who have played the picture and from the public that has seen and applauded it.

Thos. H. Ince's

Vivid Drama of Life and Love

# LYING LIPS

By MAY EDINGTON

*All-star cast featuring House Peters and Florence Vidor*

2 Wid's DAILY Sunday, February 13, 1921

## "Big League" Production and General Air Of The Spectacular

Thomas H. Ince's
LYING LIPS"
Associated Producers

DIRECTOR . . . . . John Griffith Wray
AUTHOR . . . . . May Edington
SCENARIO BY . . . . . Bradley King
CAMERAMEN . . Charles Stumar and Henry Sharp
AS A WHOLE. . . . A spectacle in which expense has not been spared; and because of its lavishness, should be a money-maker
STORY . . . Has one or two excellent thrills; splendor of production greatly overcomes implausible and trite situations
DIRECTION . . . Very fine; has had free use of the money bags
PHOTOGRAPHY . . . . . Excellent
LIGHTINGS . . . . . Clear
CAMERA WORK . . . . . Very good
PLAYERS. . . . House Peters gives the most impressive performance; Florence Vidor an attractive heroine; others satisfactory
EXTERIORS . . . . . Many pretty ones
INTERIORS . . . . . Several costly sets
DETAIL . . . . . Adequate
CHARACTER OF STORY. . . Girl accustomed to wealth comes near marrying rich man, but eventually goes back to the one she really loves
LENGTH OF PRODUCTION . . . . . 6,438 feet

Stripped of all it's splendor, lavish sets, and general atmosphere of the spectacular, "Lying Lips" would probably be called just a program picture because the atory consists of just that sort of material. But "Lying Lips," a Thomas Ince production, which Associated Producers will distribute, is far from a program picture, for it has been made into an elaborate spectacle and has that quality which appeals from the atandpoint of production. It'a always good to look at.

Perhaps the best miniature work that has ever been done is seen in the picture. The vessel is seen plunging through the waves, and when it atrikes a mine and blows up, the particles of debris are shown falling around the wreck. Thia has certainly been effectively executed.

Money has not been spared and there is, besides the sinking of the ship, another though different form of thrill, in the lavish party given by the rich man in honor of his bride-to-be. The beautiful ballroom scenes and the entertainment provided for the guests in the form of a pool with shapely bathing girls, are bound to have their own appeal. The direction is excellent, especially with regard to the handling of players. There are one or two small matters of detail which go a bit amiss, but they aren't likely to be noticed by the average audience. House Peters is splendid in the role of the lover with Florence Vidor an attractive heroine. Joseph Kilgour is the suave, rich snitor.

Nance Abbott, an English girl, visits Canada for the purpose of getting away for a while from "Willie" Chase, rich and twice her age, whom she is to marry. In Canada, Nance falls in love with Blair Cornwall, a ranchman, but later when Blair discovers the engagement ring on Nance's finger, she decides to go back to London, because she realizes she could not live the way Blair did. Blair sells his ranch and sails on the same vessel The boat is wrecked and Nance and Blair are evidently the only survivors. Thinking they will die, they pronounce themselves man and wife "in the sight of God." But later, when rescue is at hand, Nance again rebels and asks Blair not to let them find him with her.

The girl is saved and Blair apparently lost, but later he appears under the name of Charles Spence, now a rich man, but refuses to admit that he is Blair. During the ceremony of her marriage to Chase, Nance is conscious stricken, and tells them she is another man'a wife. She later joins Blair on a steamer bound for Australia.

## Should Prove A Good One For The Box Office

Box Office Analysis for the Exhibitor

Regardless of almost anything else "Lying Lips" is a good box office picture, and after all that's all the exhibitor carea about. It has a good drawing title aod a cast and production that will meet any promises you make about it. Play up the shipwreck thrill. There's always a goodly crowd who go in for thrills like this. Announce it as Thomas H. Ince's first production, made especially for Associated Producers.

It is a big picture because of the way it has been done, and you should be able to cash in on an extended run. The fact that the story isn't new isn't going to matter very much, since they will be interested in the production. Stills in your lobby will attract and catchlines can be used. The names of Florence Vidor and Houa Petera are the best known of the players, so use their names if you care to.

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

# "The Greatest Comedy in Motion Picture History"

The Dallas, Texas, territory is often considered one of the most unemotional regions of the Country with regard to motion picture productions.

One could never think this when you realize how remarkable are the telegrams of appreciation and liking for "A Small Town Idol" as published on this page from substantial exhibitors and representatives of the thoroughly conservative Dallas daily newspapers. "A Small Town Idol" is one of the biggest hits released in the Dallas territory in years and is repeating in this territory the record it has established throughout the United States.

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

C267H 21 NL 1921 FEB 11 1921

FY DALLAS TEXAS 16

MACK SENNETT
1712 ALLESANDRO ST LOS ANGELES CALIF

HAD THE PLEASURE OF VIEWING SMALL TOWN IDOL ABSOLUTE SUCCESS WORLDS CANNOT DEFINE ITS GREATNESS ITS FULL OF THRILLS AND ACTION

J HUGH THOMPSON
DALLAS TIMES HERALD

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

23 NY ANU 12 1921 FEB 11
DALLAS TEXAS

MACK SENNETT
1712 ALLESSANDRO STREET LOSANGELES CALIF

A SMALL TOWN IDOL THE GREATEST SENNETT YET RELEASED WASHINGTON THEATRE TRADE SHOWING MOST ENTHUSIASTIC EVEP HELD IN THIS MARKET PICTURE FULL OF ACTION AND FUN ITS SUCCESS IN SOUTHWEST ASSURED

S G HOWELL
MOTION PICTURE JOURNAL

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WF DALLAS CALIF
MACK SENNETT
1712 ALLESANDRO ST LOSANGELES CALIF

JUST VIEWED SMALL TOWN IDOL AND DO NOT HESITATE TO SAY I ENJOYED IT MORE THAN ANY COMEDY WE HAVE EVER OFFERED THE PUBLIC ON THE SCREENS OF OUR FOUR THEATRES SO FAR AS WE KNOW THERE HAS NEVER BEEN PRODUCED BEFORE A COMEDY WHERE THERE WAS ACTION FROM BEGINNING TO END CONGRATULATIONS FOR HAVING PRODUCED THE GREATEST OF COMEDIES

FOYS NEIGHBORHOOD THEATRES INC
ED FOY PRESIDENT

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

85 FY FEC

HY DALLAS TEXAS 1223P FEB 11 1921

MACK SENNETT
1712 ALLESANDRO STREET LOSANGELES CALIF

REVIEW YOUR SMALL TOWN IDOL TODAY AS USUAL YOU HAVE PUT IT OVER CAST BEAUTIFUL SETTINGS AND MANY NOVEL IDEAS WORKED OUT MAKE THIS COMEDY GREATEST IN MOTION PICTURE HISTORY

LOU BISSINGER
WASHINGTON THEATRE

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

A53LSF 32 1921 FEB 11

FY DALLAS TEXAS 12

MACK SENNETT
1712 ALLESANDRO STREET LOSANGELES CALIF

SMALL TOWN IDOL IS A GREAT PICTURE FULL OF INTEREST PEP AND WONDERFUL SCENES

H K TRULY
DALLAS JOURNAL

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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MACK SENNETT
1712 ALLESSANDRO STREET LOSANGELES CALIF

REVIEWED YOUR SMALL TOWN IDOL THIS MORNING HEARTY CONGRATULATIONS ON THE BEST SEVEN REEL COMEDY EVERY SHOWN IN DALLAS I PREDICT FOR IT A TREMEDOUS POPULAR AND FINANCIAL SUCCESS

H P HARTMAN
GARRICK THEATRE

# Mack Sennett

presents

His 6 Part Comedy-Drama

# A SMALL TOWN IDOL

featuring

BEN TURPIN ~ MARIE PREVOST
CHARLIE MURRAY ~ PHYLLIS HAVER

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A HODKINSON RELEASE

AN

# IRVIN V. WILLAT

Production

# "PARTNERS OF THE TIDE"

*From the great novel by*

## JOSEPH C. LINCOLN

WILLAT PRODUCTIONS INC. ≈ C·A·WILLAT, PRES.

### *Wherein a Bully Gets His*

Just one of the high lights in Irvin V. Willat's epic of the sea is the fight between young Bradley Nickerson and the bucko mate of the "Thomas Doane." There's a thrill in every foot of the picture and a love story that will appeal to everyone. Mr. Willat,—artist that he is,—has never created a better production.

Distributed by

HODKINSON

thru Pathé Exchange Inc

ROBERTSON-COLE
PRESENTS

# SEVEN YEARS BAD LUCK

WITH MAX LINDER

R-C PICTURES

*Five Thousand Feet of Laughs*

WITH **MAX LINDER** IN

# SEVEN YEARS BAD LUCK

The re-crowning of King Max as Emperor of All the Mirths will be the event of the Humorous Year. All your patrons will want ring-side seats, especially those with a sense of humor. The others will come away with one—if they don't die laughing!

RC PICTURES

As Great A Role
As "Madame X"

"Roads of Destiny" is adapted from the play which ran a year on Broadway.

GOLDWYN Presents

# Roads of Destiny

*Starring* Pauline Frederick

Directed by Frank Lloyd

By Channing Pollock

From the story by O. Henry

*A Goldwyn Picture*

*Faro Rose throws the game for the man she loves.*

"ROADS OF DESTINY" contains those very elements that made O. Henry America's greatest short story writer. Millions of people read his works because they are thrilled by the sparkling originality of his plots and the lightning surprise of his endings—millions more will thrill at these things in "Roads of Destiny".

Pauline Frederick and a perfect supporting cast help make this remarkable picture a box-office draw of tremendous power.

GOLDWYN Presents

# Roads of Destiny

*Starring* **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock. From the story by O.Henry

*A Goldwyn Picture*

# Play to Capacity!

BRANDON & BRADBURY
NEW YORK
BUNNY THEATRE
BROADWAY & 144TH STREET
MAJESTIC THEATRE
145TH ST. & ST NICHOLAS AVE.
The American Photo Player Company,
New York City, N. Y.
Gentlemen:
We have used a Style 40 Fotoplayer in our Bunny Theatre for over five years with entire satisfaction and think we made an improvement in our music over the five pieces we were using. We experienced an increase in our business which leads us to believe the people like it and don't seem to have in any way grown tired of the music.
This is strictly a neighborhood house and we have every opportunity to judge our patrons.
Yours very truly,
BRANDON & BRADBURY.

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## Prompt delivery – Write for our payment plan

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A drama of woman's strength and woman's weakness~

William Fox presents

PEARL WHITE

in

Know Your Men

SCREEN VERSION BY PAUL H. SLOANE

DIRECTION BY CHARLES GIBLYN

A dynamic drama of daring deeds

William Fox presents

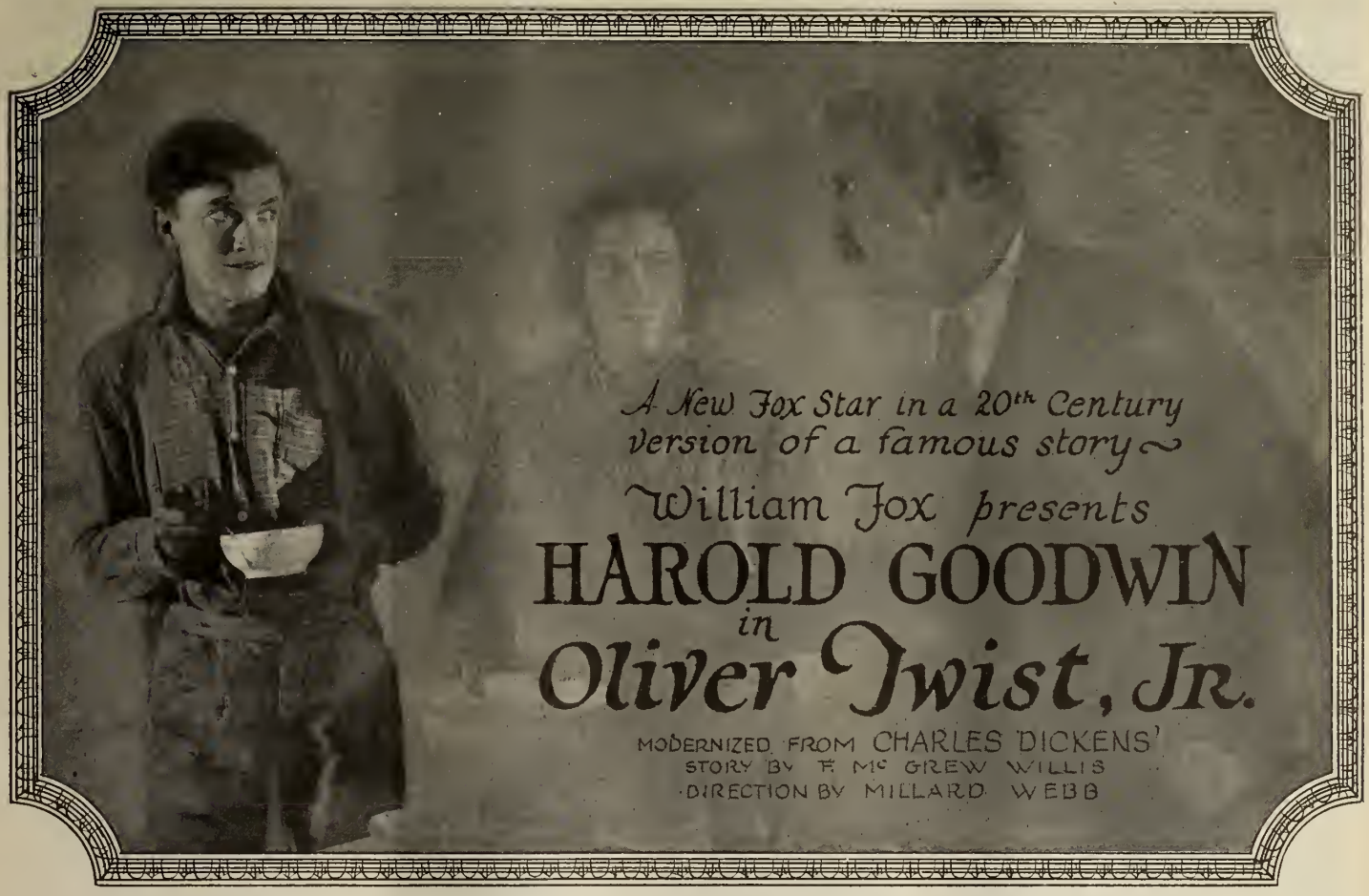
WILLIAM RUSSELL

in

Bare Knuckles

STORY BY A CHANNING EDINGTON

DIRECTED BY JAMES PATRICK HOGAN


A New Fox Star in a 20th Century version of a famous story
William Fox presents
HAROLD GOODWIN
in
Oliver Twist, Jr.
MODERNIZED FROM CHARLES DICKENS' STORY BY F. McGREW WILLIS
DIRECTION BY MILLARD WEBB

The greatest of all modern society dramas.

William Fox presents

# BLIND WIVES

BASED ON
EDWARD KNOBLOCK'S
FAMOUS INTERNATIONAL STAGE SUCCESS
"My Lady's Dress"
DIRECTION AND SCENARIO BY
CHARLES J. BRABIN

# STATE RIGHTS

## "Grab This One Quick"

**Exhibitor's Trade Review**

**Let Us Show You a Print!**

**Territories Not Listed Below NOW ON SALE—Mostly First National Exchanges.**

GEORGE H. HAMILTON PRESENTS:

# "THE MASK"

**Thrills—Pathos**
**Suspense—Mystery**

*The Strange Story of a Woman Who Didn't Know Her Own Husband*

**Produced by COL. W. N. SELIG**

with

**HEDDA NOVA—JACK HOLT**

**and Everybody's Darling**

**Little Mickey Moore**

## 7—Reels—7

Press Sheet
Cut No. 7

### *Territories Sold on Both Pictures*

Columbia Film Service, Associated First National Pictures of Western Pennsylvania, 119th Street, Pittsburgh, Pa. Territory:—State of Ohio; Western Pennsylvania, including Huntingdon, Fulton, Potter, Clinton and Centre Counties and the State of West Virginia.

First National Exhibitors Circuit of New Jersey, 729 Seventh Ave., New York City. Territory:—Northern New Jersey, including that part of the state north of and including Trenton, north of the southern boundaries of Mercer and Monmouth Counties and including Lakewood in Ocean City.

Associated First National Pictures of Illinois, Inc., 110 South State Street, Chicago, Ill. Territory:—State of Illinois.

First National of Indiana, H. Lieber, Indianapolis.

First National of Michigan, Harry Scott, Detroit.

Specialty Film Company, 107 South St. Paul Street, Dallas, Tex. Territory:—Texas, Oklahoma and Arkansas.

Richards & Flynn Film Co., Film Exchange Building, Kansas City, Mo. Territory:—Missouri and Kansas.

Associated First National Pictures of Washington, D. C., 916 G Street, N.W., Washington, D. C. Territory:—Maryland, District of Columbia and Delaware.

First National Exchange, Inc., 729 Seventh Ave., New York City. Territory:—New York State.

First National Exhibitor's Circuit, Inc., of Virginia, 904 Broad Street, Richmond, Va. Territory:—Georgia, Florida, Alabama, Virginia, North and South Carolina.

All Star Feature Distributors, Inc., 191 Golden Gate Avenue, San Francisco, Calif. Territory:—States of California, Nevada, Arizona and the Territory of Hawaii.

De Luxe Feature Film Company, 2014 Third Ave., Seattle, Wash. Territory:—Alaska, Washington, Oregon, Montana, north of and including Idaho County.

Famous Players Film Service, Ltd., 12 Queen Street East, Toronto, Can. Territory:—Dominion of Canada and Newfoundland.

# "This Is a Great Bet"

**Motion Picture News**

**Two of the Best Box Office Attractions of the Year, That Will Play in the Best Theatres at Top Prices.**

# STATE RIGHTS

*The Greatest*

## James Oliver Curwood

*Story Ever Told*

## A Real Wild Animal Thriller

*A Great Dog's Part in a Love Tale of the Wilds*

## 7—Stirring Reels—7

*The Exhibitor's Trade Review says:*

"Grab 'The Mask' quick. You can't go wrong. One of the best box office bets of the year. Crowded with thrills, heart interest, pathos, suspense and mystery. Opens with a bank that will knock them out of their seats. There are enough thrills to furnish a dozen ordinary features."

*The Motion Picture News says:*

"'Kazan' is a remarkable picture. As fine snow stuff as has ever been filmed; some wonderfully realistic snow stuff. The dog performs with the intelligence of a human being. For a picture of the great out-of-doors we should call 'Kazan' a great bet. The exploitation possibilities are great."

**Produced by**

**Col. W. N. Selig**

**with**

**Jane Novak**

**and the World's Wonder Dog**

## For Open Territory Address, George H. Hamilton

## EXPORT and IMPORT FILM COMPANY, 729 Seventh Avenue, New York City

# TO STATE RIGHT AND FOREIGN BUYERS

A New, Complete and Reliable Source of Supply is Now Available for you.

A Source from which You can obtain at all times a wide variety of real "MONEY-PRODUCING FEATURES."

## *Among Those Ready for Your Approval:*

The
Latest Mayflower Masterpiece
**Lucy Cotton**
in
**"Whispering Shadows"**
An Emil Chautard Production

Lawrence Weber's Latest and Greatest Mystery Story
**Herbert Rawlinson**
in
**"The Wakefield Case"**

## ALSO

JOE MOORE, EILEEN SEDGWICK, EDYTHE STERLING and HARRY CAREY IN NEW AND THRILLING WESTERNS.

## IN PREPARATION

A BIG DRAMATIC PRODUCTION STARRING MOLLIE KING
THREE MORE EILEEN SEDGWICKand JOE MOORE KNOCKOUTS, AS WELL AS MANY OTHERS WHICH WILL BE ANNOUNCED LATER

We have features to suit every territory to sell at prices which enable you to clean up.

*If You Get in Touch With Us You Will Keep in Touch With Us:*

## WORLD FILM CORPORATION

MILTON C. WORK, President

130 WEST 46TH STREET NEW YORK CITY

*W. B. Sweezy, Dortha Theatre, Manville, Wyo.—*
*"Exhibitors can not go wrong on any First National pictures"*
*THAT'S ANOTHER REASON WHY.*

THE OATH

*There'll be a Franchise everywhere*

# Business Reports!

## THE KID

Charles Chaplin in "The Kid", at the American theatre, Denver, Colo., a 1,550 seat house, played to 9,400 paid admissions in a single day; 44,000 in one week and 88,000 in two weeks, breaking all records in the history of the house.

At the Randolph theatre, Chicago, "The Kid" is playing its sixth week. In one day the receipts were $1,300 more than the previous record. First week's run receipts were $7,000 more than previous record. Still playing to capacity.

At the Knickerbocker theatre, Washington, "The Kid" more than doubled former records.

At the Metropolitan, Washington, "The Kid" smashed all records of the house.

"The Kid" did capacity business and smashed all records in Atlanta, Milwaukee, Minneapolis, St. Paul, Indianapolis, New York and Boston. Other cities report capacity business and house records are being smashed everywhere.

## PASSION

After smashing records at the Ambassador theatre, Los Angeles, "Passion" moved to the Kinema theatre, smashing the house record by $1,056 the first day and $1,648 the second day.

In Cincinnati, "Passion" played to capacity at the Walnut theatre at every performance, breaking record for week.

At the Newman theatre, Kansas City, "Passion" broke all records.

At Oklahoma City, at the Orpheum, a 2,000 seat house "Passion" played to 7,000 at four performances.

At the Orpheum in Harrisburg "Passion" smashed all records.

At Crandall's theatre, Cumberland, Md., "Passion" took in $3,526 in three days in a 1,600 seat house.

**First National Attractions**

# ECHOES OF THE BIG 5
# FROM COAST TO COAST

FIRST NATIONAL PICTURES

*R. A. Botts, Grand Theatre, Carrington, N. D.*
*"I am endeavoring to give my patrons the best pictures on the market and it can't be done without First National productions."—THAT'S ANOTHER REASON WHY*

THE OATH

*There'll be a Franchise everywhere*

# "A Joy and a Surprise!"

Chicago Tribune

# CHARLES RAY

in

# "The Old Swimmin' Hole"

A Charles Ray Special

## Proves Tremendous Success

## *Critics Call It Best Picture*

**DON'T MISS IT**

**"Charles Ray in 'The Old Swimmin' Hole' is a joy and a surprise. A picture that is true to life, human and skillfully handled. The grown-up boys showed their delight by continuous laughter. Don't miss it. Your loss if you do."**—*Chicago Daily Tribune.*

**RAY AT HIS BEST**

**"Charles Ray at his best. Incidents of your own boyhood—comic, tragic slips, flops and mishaps exactly as you used to make 'em. Side splitting adventures. A boy, who as Ray makes him, is a fine portrait to hang alongside the creations of Riley, Tarkington and Mark Twain. Go on in. Our hats are off, our hearts are inside on the screen. We ballyhoo for it."**—*Chicago Herald Examiner.*

**BEST PICTURE EVER**

**"Never anything like it—unlike anything ever screened before. Charles Ray is better and more clever than ever before. Splendidly done without a subtitle and without a sense of anything left out. No other screen actor is as capable of so expertly expressing what he thinks. Everyone is bound to love it. It will tickle you as no picture ever has before."**—*Chicago Daily Journal.*

**HUMAN BIT OF ART**

**"A very human bit of art. The audiences had the best sort of time judging from the frequency and heartiness of the laughter. It can be done—a movie without a sub-title."**—*Chicago American.*

*Taken from James Whitcomb Riley's old home poem, by arrangement with the publishers, The Bobbs-Merrill Co., Indianapolis, Ind.*

Presented by Arthur S. Kane

Directed by Joseph De Grasse

Adapted to the screen by Bernard McConville; photographed by George Rizard; second camera, Ellsworth Rumer; edited by Harry L. Decker; tech. supervisors, Robert Bennett and Clarence De Witt; foreign representative, David P. Howells, Inc., 729 Seventh Ave., New York City.

**A First National Attraction**

Rothacker Prints

FIRST NATIONAL EXHIBITORS CIRCUIT

MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

MARCH 5
1921

# *Get Back of the Boom*

DESPITE a saturated market, moving picture business conditions have emerged from the short period of depression and reports from the four points of the compass show increased patronage at the theatres and more business for the distributors. The trend is again upwards.

There are now, as there always will be, certain exceptions to this prosperous general condition. These exceptions are due to local conditions.

It was predicted by the business prophets that no improvement would be noted until after the new administration had taken charge in Washington, but the announcements of the cabinet strength and a general recovery from our business fright have helped to work the improvement in advance of the prophecies.

Moving Picture World has expressed from time to time the utmost confidence in the certain improvement of conditions. Our readers have expressed the same views, and this confidence is now justified.

Under attack from without, we have quickened our activities, increased our enthusiasm and given the added push of showmanship that has brought the desired result.

From now until the summer months are the weeks of greatest possible profit. Then comes a let-down owing to the heated term. The situation calls for a full-steam-ahead policy on the part of the exhibitor and the distributor in order that profits shall be rolled up in sufficient size to put the year 1921 at the top of the list of successes.

Good pictures abound. The public is interested in the screen as never before. The newspapers are at last giving important consideration to the moving picture. Some of this consideration is in criticism, but it also is advertising, because when things are either cussed or discussed the public interest is aroused.

The screen is strong enough, clean enough, and fine enough to prove itself worthy, and now is the time of harvest.

Putting away from our minds the petty and unimportant political celebrities of our industry, we can, as business men, drive with full and complete energy toward the goal of greater gross business, and if we do this we will have enough to occupy our minds in counting the returns.

Optimism? No! Just plain, old-fashioned, homespun business—that's all! No oratory, no class hatreds, no bugaboos and menaces within and no fear of the reformer without. A united front, a clean household and a fixed purpose concentrating on business. That's all we need to bother about just now.

Arthur James

# *With One Accord We Now Award*

## *He Hates the Jew, He Hates the Screen and Both Are Victims of his Spleen*

Henry Ford, having earned the right to be known as the most conspicuously ignorant man in the United States through his pathetic unfamiliarity with even the high spots of American history, is going after the international championship with an evident desire to become the world's greatest ignoramus.

Ford has been industriously attacking the Jews of the world with a bigotry and bitterness that has nullified his words. Just how Ford, a successful man in business, came to enter upon a campaign so at variance with the progressive and fair thought of the day, is still to be explained, if it is really important that anyone should know.

It would not be important were not his propaganda so widely spread through his newspaper, the Dearborn Independent, backed by the large fortune Ford has amassed in marketing the inventions of other men.

The latest drive in the Ford anti-Jew campaign is against the screen because it happens that in the business of producing and distributing moving pictures some of the successful and respected men are Jews.

Ford charges that our business is controlled by Jews and that the whole influence of the screen is, therefore, Oriental and thoroughly bad.

In a long article which bristles with misinformation and inaccurate figures, Ford calls on the American people to rise up and resent the "Jewish control" of the people's entertainment.

**For those who do not already know let it be now set forth that moving pictures are not controlled by the Jews or by the Irish or the Welsh or by any other racial group. The great business has attracted men of all races and religions, but down to this very day and hour there never has been a control by any group of religionists or racialists and there is no movement evident toward such an end.**

There are Jews, and some mighty good ones, in our business, just as there are in other important businesses, and our business is proud of its representatives of that able people. It is proud also that no bigotry, no narrowness and no vast stupidity has ever gained headway toward barring them from their legitimate and enterprising participation in the upbuilding of the greatest medium of human expression in the history of the world.

If the screen were Jew invented, Jew owned and Jew controlled it would stand today as the greatest monument to Jewish achievement in all the history of that race because no other thing in modern or ancient life has developed with such amazing speed, with such astounding progress toward perfection and with such tremendous service to all mankind.

Of course, Henry Ford doesn't know this, but there are many things that Henry Ford doesn't know. The libraries of the world, literature, history, science, are to Ford a waste of time. He glories in his unacquaintance with the facts of the past by which less egoistic men steer their courses for the future.

# A Gorgeous Prize to Henry Ford

## *He Rails at All Our Deeds and Acts and Rests His Case on Twisted Facts*

Henry Ford thinks Charles Ray is a producer, rather than an actor. He quotes Carl Laemmle of 1915, when the whole business has changed and progressed until Carl Laemmle of 1921 would tell him of a new era, not just begun but already well advanced in pictures, picture making and public demand.

**The progress of the Jew and of the screen will not be hindered by Henry Ford. The day for those things is happily behind us. In the Fifteenth Century the Jew was so oppressed that he was permitted only to be a business man. The most he could hope for was that he might become a Henry Ford. Those were dark days.**

There were no moving pictures then to carry the message of human liberty and human freedom throughout all the world to light the dark corners of ignorance and shed radiance in the bat cellars of human oppression.

Jewish control of moving pictures? Well if it were so they would have something in common with the great religious committee known as the twelve apostles who were under Jewish control by a heavy majority.

Jewish control of his technique gave Rubenstein the genius to give his melody to the world, Jewish control was vested in Disraeli when his statesmanship brought England farther forward as an Empire, Jewish control was evident in the person of Sir Rufus Isaacs when he was made Viceroy of India, it was Jewish control also when Nathan Straus saved the lives of thousands of New York children through his milk depots established for the poor—but why go on? The world already knows these things and Henry Ford thinks they are unimportant.

The mighty waters of history will obliterate the foot prints of Henry Ford from the sands of time. Possibly the only record of his having lived will be the news reel negative which chronicled the features of a man who was interesting only through the making of a large number of small motor cars at small prices.

His bitterness against the screen and against the Jew will vanish like the vapors from a swamp that civilization has drained and it is quite among the probabilities that our own grandchildren if asked at some future day "who was Henry Ford," will pause, cogitate and then with a puzzled air ask in return "Ford? Ford? Why he played on some team or other. I'll be the goat, which was it?"

In the meantime it is proper to give credit where credit is due and to award laurels to the brows they grace. In accord with which we give without hesitation to Henry Ford the diamond belt, world's championship stupidity prize, with two palms turned upwards.

In addition we bid our Jewish brethren not to take Henry too seriously. Pride of race makes for sensitiveness and harsh words from a man temporarily prominent are hard to receive. But, after all, the source of insult is of great importance. If you will think Henry Ford over, you will either smile or be sorry for him or both.

ARTHUR JAMES.

# A. M. P. A. Declares for Clean Advertising

## *Goes After Priest and Priest Comes Back—Results Sure to Be Good*

YESTERDAY has gone into oblivion but today and tomorrow are another story. This is the platform on which the Associated Motion Picture Advertisers have predicated renewed activities against salacious advertising and the body through its board of directors has become militant.

Two pictures, or rather the advertising of them, have been selected as a starter for the campaign. These are, "The Supreme Passion" and "The Devil's Angel." The organization's opening salvo is the following set of resolutions adopted by the body:

"The A. M. P. A. entirely disapproves of the advertising run in the trade magazines on the picture, 'The Supreme Passion.' It considers the moral tone low, the whole advertisement of a nature likely to be used as an argument for censorship in motion pictures, whereas, the advertisement is not at all characteristic of the ideals and accomplishments of the motion picture industry.

"Further, the A. M. P .A. calls upon the trade magazines to refuse to permit such advertising in their columns and requests the publication of this resolution in order that the business may know where its advertising men stand;

"Further, the A. M. P. A. also heartily disapproves of the posters which have been issued in connection with this picture, and also posters on 'The Devil's Angel'; and considers that the posting of such paper materially injures the entire industry."

The association also voted that copies of the above resolution be sent to the executive heads of distributing companies in the industry and to poster companies catering to the motion picture trade as well as to the trade magazines.

In reply, Mr. Priest addressed the following open letter to the president, Associated Motion Picture Advertisers:

"In the advertising I have run for 'The Supreme Passion,' and in every line of publicity written in reference to this photoplay, I challenge just criticism.

"The story is founded on the famous poem of Thomas Moore. Its theme is the contrast between the love of physical beauty and beauty of soul. To make this theme clearly understood I had an illustration made typifying the adoration of the physical, using as the model for the female figure a noted work of art.

"There was nothing in this illustration which should cause a shock even to such sensitive minds as some of those who make up the A. M. P. A., if one may judge by going over the advertising in the trade papers which has appeared during the past few months and studying the illustrations sponsored by several of these gentlemen.

"These photographs and drawings of women half stripped in struggles against dishonor, of nudity with no appeal to real art, women naked in bath tubs and bathing girls in vulgar postures revealing every line of their figures in the most suggestive and alluring way, are certainly a thousand per cent. more suggestive and to be criticized than anything contained in my advertising.

"Take for instance an advertisement which appeared in a trade paper dated the 19th inst. in relation to Bebe Daniels in 'Ducks and Drakes.'

"She is shown sitting in a swimming pool in most enticing lack of covering. Under the picture the following very suggestive lines appeared:

THERE'S A LOT TO SEE

*In this Comedy of "The Good Little Bad Girl"—Bebe Daniels in "Ducks and Drakes."*

"Undoubtedly what is revealed of this young lady in this comedy is proving a very important contribution to 'motion picture art' and to the education of the public to a full knowledge of the lines of her very attractive figure, but in my opinion, if she has a male personal representative, he must have the soul of a shrimp to allow this girl to be exploited in this vulgar and undignified way. Is this advertisement 'Characteristic of the Ideals and Accomplishments of the Motion Picture Industry?'

"I would call attention to the fact that the illustration in my advertisement was an artistic creation drawn by an artist from a noted work of art, whereas the illustrations I have referred to, and for which members of the A. M. P. A. have stood sponsor, are mostly all photographs of girls and women, and men, made for a purpose too plainly apparent and with no thought behind them other than appeal to the sensational.

"Why, Mr. President of the A. M. P. A., does your organization pick out especially an independent production for such an attack as this, when advertisements for which some of your members stand responsible are offensive and objectionable beyond any comparison? This circumstance is easily interpreted.

"If anything in the world is calculated to contribute to promote a general censorship of the screen, it is such advertising as that to which I have called attention—and not such as I have been responsible for. The tone of such advertising as I cite is reflected through all the work of these men, its influence extending to exhibitors and to the public mind. Its ultimate effect is public disgust.

"If the A. M. P. A. desires that 'the business may know where its advertising men stand,' I would suggest that they allow their work in the trade papers, etc., to speak for them, and not make themselves ridiculous by assuming a position in connection with an independent picture that the records of some of its prominent members will not sustain.

"As to my posters, when they are issued, they will compare more than favorably from the standpoint of decency with any made under the direction of my critics, and will be fully in consonance with the theme of my photoplay, 'The Supreme Passion' of human life—that love that survives the destruction of physical beauty and every vicissitude of fortune."

The net result of the controversy will unquestionably be a raising of advertising standards which are already high in the industry.

## *Fox Rushes Building*

New York studios of Fox Film Corporation are now in constant use by several companies, and every department functioning with accustomed activity.

The new building extension, which occupies the corner of 56th Street and Tenth Avenue is being hurried toward completion and is expected to be ready for occupancy two months hence, as the production plans of Fox make early occupancy of the additional structure a necessity.

## Chicago's New Tivoli a Classic Theatre

Chicago attained a new distinction with the opening on February 16 of the Tivoli, Balaban & Katz's $2,000,000 picture theatre. Eleven thousand were accommodated and 9,000 turned away on the opening day. The theatre is a classic among the picture theatres of the world, built by graduate showmen, who have thus crowned their splendid reputations, upheld already by the Rivoli and Central Park theatres, by giving the Chicago film public a new structure of such colossal dimensions and sheer beauty that the art of the motion picture cannot fail to take on new and greater dignity in the eyes of all who visit it.

The Tivoli is located at Cottage Grove and Sixty-third street on the south side, six miles from the heart of the city. The doors opened at 7 o'clock. The line formed at 5 o'clock. It was the most spectacular theatre opening ever witnessed in Chicago. The Tivoli auditorium seats 4,500 and the lobby accommodates 1,500. It took sixteen months to build. The architecture is of the early French style. The opening picture was Constance Talmadge's "Dangerous Business." The orchestra of forty pieces was directed by Nathaniel Finston. Frank Cambria is art and stage director.

# Samuel Gompers Opposed to Censorship; Says it Would Endanger Our Democracy

**OPPOSITION to state laws for the censorship of motion pictures as being inimical to the best interests of the American public and being in the nature of tyranny practiced on the people, is voiced in an interview issued to the newspapers of the country on February 21 by Samuel Gompers, president of the American Federation of Labor.**

**Mr. Gompers sees in censorship a repression that is undemocratic and unwholesome. He declares that it should be left to the patrons of the theatres to censor by withholding their patronage, and not to the state to say what the people shall or shall not see. He declares that while it is true that there are some pictures that might better be left unproduced, nothing can be gained by the repression of a few unworthy pictures which would compensate for the loss of freedom that would result, nor for the sense of being subjected to the personal judgment or whims of a court of censors.**

**The statement of President Gompers deals directly with the pending censorship legislation in New York State, but is applicable to other states where similar legislation is in prospect, and it may be said to grow out of the experience had with laws already in effect in Maryland, Pennsylvania and Ohio.**

Mr. Gompers is but one of many men in public life who believe that censorship is un-American, and as he speaks for millions of working people, his remarks are of particular interest at this time.

"In New York state it is proposed to enact legislation providing for state censorship," said Mr. Gompers. "I hope the New York legislature will demonstrate a better understanding of our time than to add one more to the already too long list of repressive and coercive measures on our various law books.

"There is a kind of censorship that is both effective and in keeping with the true American concept. It is voluntary censorship, organized by the industry itself, with the proper representation of those who patronize motion pictures. There is between compulsion and voluntary action all of the difference between tyranny and democracy. It is my hope that compulsory governmental censorship will make no further inroads upon American freedom of expression through motion pictures.

*Democracy in Danger*

"It is regrettable that advocates of governmental motion picture censorship again are active in the endeavor to place one more restriction upon the exercise of freedom of expression. I trust they will not be successful. I am aware of all the arguments used by those who propose censorship, and I am aware that a great many pictures are produced which might better be left unproduced.

"But there must somewhere be an end to restriction, to censorship, to the exercise of the arbitrary judgment of a few over the doings of the masses, or we shall lose our democratic character entirely and become a nation of subjects.

*Nothing to Be Gained*

"Nothing to be gained by the possible suppression of a few unworthy pictures can compensate for the loss of freedom that would result, nor for the sense of being subjected in our pleasures to the personal judgment or whims of a court of censors.

*Leave It to the Public*

"The public will take care of its own standards if left free. The idea of censorship is not an American idea and cannot with safety be introduced into our life. Once we are started upon the censorship road we are again engaged in the age-old contest between free government and government by compulsion, by decree, by caste.

"Rather than accept the 'Thou shalt not' of whosoever may be able to control censorship, the American people will prefer to deliver their own verdict in person and in their own way. This is not the land of 'thou shall not'—this is not the home of 'verboten,' and may it never be."

## Vermonters Strenuously Oppose Film Censorship

Bill H. 145, which provides for a state censorship board for moving pictures in Vermont, was recently under fire at a public hearing conducted by a legislative committee at Montpelier. For an hour opponents attacked the measure from every angle. The chief argument was, that there is enough law on the statute books of Vermont at the present time to take care of moving picture through local regulation of licenses and that the censorship measure is discriminating legislation against a certain business and that the bill is unjust, objectionable and unconstitutional.

Mr. Wishart of Barre made a scathing attack on the censorship scheme. Judge Albert K. Brackett of Boston, who went to Montpelier at the request of opponents of the bill, said that President-elect Harding, Vice-President elect Coolidge, a native of Vermont, and Judge Hughes have all expressed themselves as opposed to censorship on the ground that it is not in accord with the spirit of the American government.

Judge Brackett said it has been found in the four states that have moving picture censorship that it does not work well because nobody can agree on what films should be passed and which ones should be excluded.

## Utica Puritans Wage War Against Shows on Sunday

Efforts are being made in Utica, N. Y., to re-submit the question of Sunday picture shows to a vote of the citizens. The campaign against Sunday shows is being waged by members of the Presbyterian Layman's Union, which represents all the Presbyterian churches in Utica and vicinity. At a meeting last week of the Union, a resolution was adopted urging the public to stay away from the picture theatres on the ground that the pictures are not of a commendable type.

*Influence Growing Rapidly*

"The influence of the motion picture is growing so rapidly," declared the Rev. C. M. Dodge, "that it is now exerting pressure greater than that of churches and schools."

Sunday motion picture shows have prevailed in Utica for the last year, following the passage of a bill in the New York State Legislature.

## 17,000,000 Feet of Film Exported in December

Seventeen million feet of moving picture film were exported during December, according to statistics compiled by the Department of Commerce, 3,102,544 feet being unexposed, valued at $103,282, and 14,067,651 feet being exposed film, valued at $575,398.

*Largest Customer*

Our largest customer for unexposed film was Japan, which imported 1,995,445 feet, worth $61,992, during the month. A total of 600,094 feet, worth $17,841, was exported to Australia, and 220,660 feet, valued at $7,369, to Canada. Other smaller shipments were made to Rumania, England, Mexico, Brazil, British India and the Dutch East Indies.

In exposed film, our best market was Canada, to which we exported 2,001,934 feet, worth $115,259; England took 1,921,508 feet, worth $65,235, and Argentina 1,319,034 feet, valued at $45,585.

# *Out of a Job? Don't Worry. Start a Reform Bureau. Big Money In It. See Details Below.*

*By Monte Crews, Exhibitor of Fayette, Missouri*

LET'S SEE! "S"-SALOONS. THEY'RE GONE. BELONG TO THE ANTI-LEAGUE ANYWAY. "S"-SUNDAY. NO, THAT'S GONE. BELONGS TO BLUE LAW LEAGUE, HOW'S THE "C"S? CARTOONISTS? NO THE PREACHERS ARE AFTER THEM NOW. "C"-CENSORSHIP-BEING OVERDONE NOW. "C"-CIGARETTE. BEING WORKED ON NOW. "P"-PACKER-MEAT PACKERS, NO THEY ARE THE PICKINGS OF THE U.S. ATTY. GENERAL.
1. FIRST AND MOST IMPORTANT OF ALL IS TO SELECT SOME BUSINESS OR PROFESSION IN WHICH MANY PEOPLE ARE ENGAGED. CONSULT YOUR BUSINESS DIRECTORY.
AH, WHAT'S THIS!-"O"-OYSTERS. NOW I HAVE IT. THE OYSTER OPENERS NEED REFORMING NUMEROUS PEOPLE EXPOSED TO IMMORALITY BY THE OPENING OF OYSTERS IN THEIR NATIVITY. I HEREBY ORGANIZE "THE OYSTER OPENERS MORAL REFORM BUREAU" AND CONSCRIPT MYSELF TO THE SERVICES OF PRESIDENT, TREASURER AND SOLICITOR GENERAL. WE ARE NOW OPEN FOR BUSINESS.
2. HAVING DECIDED IN FAVOR OF SOME PARTICULAR BUSINESS, PROCEED TO ELECT YOURSELF PRESIDENT, TREASURER AND SOLICITOR GENERAL, THEN—
STRAIGHT LACED IF YOU PLEASE
3. TO SOME FIRST CLASS UNDERTAKER AND BORROW THE NAME OF HIS TAILOR. PROCEED TO OUTFIT YOURSELF AS AN UP-TO-DATE REFORMER
IT'S A CINCH JOE. FINE CHANCE. GO TO IT. EASY PICKIN'S
4. NEXT PROCEED TO THE POLITICAL BOSSES AND SHOW THEM WHEREIN THEY CAN CREATE CITY, STATE AND NATIONAL PLUMS AND YOUR CASE IS HALF WON.
5. NOW THEN START YOUR OWN OFFICIAL MAGAZINE (PRICE $2 A YEAR OR FREE WITH $5 TO HELP ALONG THE CAUSE) AND PROCEED TO BE IT'S EDITOR AT A MODEST BUT COMFORTABLE SALARY.
I PRESUME THAT MY BUSINESS WILL TAKE ME TO PARIS NEXT WEEK. THE LIFE OVER HERE IS BECOMING A TRIFLE DULL
MONTE CREWS 21
6. AND BOY, YOU ARE ON THE ROAD TO FAME AND FORTUNE! YOU HAVE US TO THANK FOR THE TIP. QUITE WELCOME, WE ASSURE YOU.

# Two Indiana Censorship Bills Killed; Those Remaining Appear to Be Doomed

LEADERS in the fight against censorship in Indiana are very much pleased over the recent action of the committee on public morals in the Senate. Two of the three censorship measures which had been referred to the committee were put to death and the one which was left alive was returned to the Senate without any committee recommendations. This action is generally regarded as a victory for the opponents of censorship.

Two days later another censorship measure appeared in the Senate. Introduced by Senator James H. Humphreys, this bill would make it unlawful for persons, firms or corporations to "exhibit, display or permit to be exhibited or displayed any picture, performance or any other representation which is of immoral, obscene, inhuman, indecent character or which presents exhibition or display of any bull fight, prize fight, acts of murder, criminal violence or representation of such character as to tend to corrupt morals or incite crime." A fine of $25 to $250 is provided.

*Committee Attitude Pleases*

Mrs. Edward Franklin White, deputy attorney-general of Indiana and president of the Legislative Council of Indiana Women, which is supporting the "surviving" measure, issued a statement opposing the bill.

After the report on the bills had been made known, it was generally rumored around the legislative halls that the committee on public morals is not very strong for any kind of censorship. Some of the committeemen, it is understood, have in mind some legislation that would draw a line for motion picture exhibitions, and put it up to the picture men themselves to regard the limitations without the creation of a censor board.

The committee reported for indefinite postponement the Furnas censorship bill which would have required the lieutenant-governor to act as secretary of a board of censors. The Senate then adopted the report by viva voce vote without dissent. The same action was taken on the Steele senate bill, which provided for the appointing of three commissioners to pass on films.

*The Surviving Bill*

The bill which survives, but which lacks the recommendation of the committee, is the Buchanan bill, which provides that the State Board of Education shall act as a board of censors. This was thus left in condition to be taken up later on second reading. It is the child of the Indiana Church Federation and the Legislative Council of Indiana Women.

The surviving measure provides that the Board of Education may employ assistants to aid it in its new work and that it shall examine each film and shall approve it "provided there shall be nothing in the film which is obscene, indecent, immoral, sacrilegious, unpatriotic, cruel and inhuman," the exhibition of which "would tend to debase or corrupt the morals of children or adults or to incite race hatred or the commission of crime." Exhibitors would be required to pay a license fee of $2 for the first 1,000 feet of film, $1 for each additional 1,000 feet and $1 for each duplicate.

*Factional Disputes*

The fight on censorship has gone into a number of factional disputes. Several women's organizations are opposing the measure, asserting that the present system of volunteer censorship by boards of indorsement is far more effective than any official censorship would be. "If we censor one business we must censor all," says Mrs. Hence Orme, state president of the Parent-Teachers' Association, which is making a hot fight against censorship.

"The paid censorship bill will force the exhibitors to raise their prices and will prevent many families from visiting the shows as often as they would like to," said Mrs. Orme in an address to the Fort Wayne branch of the state association. "The voluntary plan of having the mothers say what is fit for their children to see is one that has met with co-operation on the part of the theatre men and one that has been successful. The paid censors have been tried in Ohio with highly unsatisfactory results and pictures that are unfit for children to see are readily passed by the political job holders."

In Fort Wayne the Parent-Teachers' Association has just begun to send representatives to the shows to recommend the better films and is receiving the wholehearted co-operation of the exhibitors.

## Literary Digest Film Enterprise Is Formed

The Literary Digest Film Enterprise, with W. J. Funk of the Funk and Wagnalls Company, as president, has been incorporated in Pennsylvania. The amount of incorporation was small, as it is to be a closed corporation with limited activities for the time being.

When Mr. Funk was seen by a representative of Moving Picture World, he stated that he could not divulge any of the immediate plans of the new company, as they are as yet in embryo. He did say, however, that he thought the initial productions would be of an educational nature, designed especially for consumption in public and private schools. Later, Mr. Funk thought, educationals of a more general nature would be made.

He was asked if the formation of the Literary Digest Film Enterprise, Inc., would in any way affect the manufacture and releasing of "Timely Topics," which bear the Literary Digest name. He said that at this time he could not commit himself one way or another.

## Federated Convention Announces Purchases

THE convention of the Federated Film Exchanges of America, with seventy-five representatives in attendance, which has been in session at the Alexandria Hotel in Los Angeles, concluded business this week. According to Harry L. Charnes, of Cleveland, vice-president of the organization, much work of a constructive nature was accomplished and plans for a big year's business mapped out and put in running order.

The Federated contracted for a number of important film productions while here. One of the purchases was the new wild animal serial, "Danger Land," just completed by William N. Selig for Warner Brothers. This serial is said to be one of the most sensational ever made. Thirty-five lions and many other animals of the Selig Zoo were used in the production.

A contract was signed with C. L. Chester for fifty-two one-reel Junior Comedies and thirteen animal comedies featuring the humanlike chimpanzee Snooky, directed by W. S. Campbell.

Arrangements were made with Fitzpatrick, McElroy and Walter E. Greene to produce twenty-six big features. Of this number four will be adapted from stories written by James Oliver Curwood and six will probably be films featuring "Snowy" Baker, the well-known Australian sport promoter, rider and athlete, in spectacular stories of the outdoors. These films will be produced at the Selig plant.

A contract was signed with Warner Brothers for a series of thirteen two-reel comedies featuring Monte Banks. A new series of Hallroom Boys Comedies will also be made for Federated.

## Raise Fee

City commissioners of Lambertville, N. J., have raised moving picture annual license fee from $96 to $300.

# *Founder of "Square Deal City" Replies to Minister Attacking Shows on Sunday*

IN the southern part of New York State, there is a city which bears the name of its founder, George F. Johnson, president of the Endicott-Johnson Company, and a self-made man in the fullest sense of the word. One enters the city through an arch which bears the words "A Square Deal City." Mr. Johnson has been responsible for the city's recreation grounds and for many features which mark it as one of the most desirable places of its kind in the entire United States. Thus the criticism which Mr. Johnson has just made to a recent sermon by the Rev. L. E. Ford, pastor of the First Baptist church in Johnson City, has more than a passing interest, at this stage of censorship and other bills threatening the entire motion picture industry.

"It does not occur to you, Mr. Ford," says Mr. Johnson in a reply to an attack on Sunday picture shows, "that this is a free country and that many people of intelligence quite equal to your own may disagree with you."

*A Self-Appointed Judge*

The Rev. Mr. Ford said in his sermon that the showing of motion pictures on Sunday was not quite right, in fact, that it was not a "square deal," apparently taking advantage of that which has become a veritable trade mark for the city.

"Has anyone interfered with your doing the things which appeal to you as right and proper for you to do on Sunday?" inquires Mr. Johnson. "Certainly you call this a square deal, do you not? Why should you, therefore, attempt to interfere with others who have different views than your own.

"When were you appointed judge of other people's actions? You would force people to do your will. Force has never yet been a successful moving power. I think, Mr. Ford, you will have to compete with other attractions, equally legal and lawful, and every day in the week. People are not forced to the Sunday movies or Sunday ball games. They go from choice. If you can't compete, wherein lies the fault?

*Freedom of Action*

"Freedom of action, as long as it does not interfere with the rights of others, is the 'square deal.' Do you practice it? How would it work if you, in Christian charity and love of your fellow man, would do good seven days in the week, even as the Master?

"You are certainly doing no good when you seek to stir up strife among your fellow citizens in a community where 'good will toward men' is more in evidence (I can say this, I believe in confidence) than in any community where you heretofore may happen to have been permitted to live and carry on your work.

"Kindly permit us whose duty it is to try and keep our fellow workers contented and happy, to be the judges of what, under the law, is best. You may find it perfectly easy to keep your congregation harmonious (?), and to keep your choir and official board in perfect harmony (?) but I would like to assure you that it is not easy to keep an army of people, and their dependents, contented and happy, especially when a certain element in the community constantly interfere with their personal liberty, which under the law is guaranteed."

Continuing, Mr. Johnson says that his advice to church folk "who are so very disturbed" about what others choose to do, is to do the things that appeal to them and let others do the same. As long as one does interfere with, or disturb the peace of the others, he says, let's try and be contented and each attend strictly to his own affairs.

# *Dixon's Attack on North Carolina Bill Is Terrific Blow to Censor Proponents*

THOMAS DIXON, playwright, preacher and novelist, stormed the North Carolina General Assembly twice on February 7 and knocked most of the props from under the advocates of a state censorship for moving pictures. He addressed the joint session at noon and returned to appear before the educational committee at 3:30 p. m.

The proponents of the bill evidently had not taken seriously the announcement that Mr. Dixon was coming. Certainly they were not prepared for him and were so flabbergasted when they learned positively that he would assail the Varser-McCoin-Mathews bill that they asked for an unheard of thing and got it. They wanted the opposition to fire its big gun first and then they would take a week to reply.

Mr. Dixon did not hesitate.

"I don't believe God Almighty ever made a man big enough and wise enough to say what human thought shall be!" he declared and a great salvo of cheers greeted him. He recounted the evidences that politics go hand in hand with censorship and his fight to get "The Birth of a Nation" into Ohio and Illinois, stating that all censor boards had been dominated by "pin-headed politicians incapable of passing upon anything."

He recalled John Milton's great fight for the freedom of the press, comparing the movies as just another development of the printing press and potentially a more powerful factor. "It is omnipotent when it chooses to fight, and it will fight when interferred with," he declared.

One reason, he declared, why he was unqualifiedly opposed to censorship of human thought is because as an author he believes he has suffered more indignities than any man in America. He started out with "The Birth of a Nation" to win sympathy for the southern cause, and through sympathetic understanding to weld the people of America together. Politicians had wantonly misinterpreted his purpose and blocked, temporarily, his objective.

One of his most striking points was made by his illustration of the effect of censorship in Germany and Austria. "Had it not been for the censorship in these countries," he declared, "Germany would have hanged her emperor long before the world war instead of waiting until after the war to banish him."

He declared the women were aiming nobly but shooting in the wrong direction. He suggested changing the statutes to cover obscenity on the screen, but suggested the employment of the law to keep the screens clean. "Moving picture vendors can be haled into court at any time," he declared.

Everyone, almost, conceded that Dixon had the committee with him and could have killed the bill had it gone to a vote at once. In deference to the women, however, they were permitted to strengthen their case and come back a week hence. At that time Colonel Ike Meekins, Dr. Livingston Johnson and others will take up the cudgels for them.

The beautiful hand-painted tissue paper cheese knife is awarded this week to Robert W. Priest. The weapon will be found useful for Mr. Priest in confounding his enemies who would censor and censure his advertising.

# Reports Show Child Delinquency Wanes; Judge Lindsey Upholds Films for Young

CHILD delinquency reports gathered by the National Association of the Motion Picture Industry indicate that the number of juvenile offenders is on the wane, and that the persons who seek to show that motion pictures are an unhealthy influence for youthful morals, are merely indulging in talk unsupported by facts.

In a statement on the subject just issued by the National Association it is asserted that, while more children are patronizing the moving pictures each year, statistics indicate that the proverbial "bad boy" is improving. The association does not claim that the movies are actually responsible for this, but it does call attention to the fact that in the films evil-doers are punished, thus establishing a moral that cannot be overlooked even by children.

The trend of educators to use motion pictures in the schools is also called to the attention of the screen's detractors, and the association cites the fact that this tendency is not confined to the United States alone. In Paris an effort is now being made to place certain films on an equality with text books in French schools.

*Fewer "Bad Boys"*

In New York the association's child delinquency figures for the past four years are taken from the annual report compiled by Justice Franklin Chase Hoyt of the Children's Court and recently submitted to the scretary of state. These statistics show that during 1920 there were 11,582 cases of individual children brought before the Children's Court as against 13,627 in 1919 and 12,425 in 1916. In 1907 there were 17,000 children arraigned before the various courts then existing in New York. That was before the inauguration of the Children's Court. The smallest number of committments ever reported by the Children's Court was last year when 1,992 youngsters were sent to institutions.

Justice Ben B. Lindsey, of Denver, one of the world's leading authorities on child delinquency, has commented on the effect of motion pictures upon children. In a recent address before the Rocky Mountain Screen Club on the subject of censorship and Sunday movies, Justice Lindsey said:

"Speaking for myself, I want to say that I regret the attitude of some of our church friends in opposing Sunday picture shows. I am sure that it comes largely from misunderstandings. My experience in the juvenile court is that Sunday movies are positively in the interest of morality and good citizenship. If the children and their parents have no Sunday moving pictures to go to, the children are almost sure to go on the streets, back alleys, the barns and dark places.

*Don't Prompt Misbehavior*

"I remember in one large eastern city some years ago the judge of the juvenile court told me that he had a bigger docket of criminal cases concerning children on Monday than on any other day of the week, all because of the blue laws that closed up the picture shows and baseball games. My experience in the juvenile court is that Sunday movies are positively in the interest of morality and good citizenship.

"I do not recall a half dozen cases in the twenty-one years I have been on the bench where any of our officers could trace crime among children to the moving pictures. Sometimes children will steal to get money to go to the show. Of course, like automobiles, newspapers and magazines, there is evil as well as good in the movies. But this is true of everything. However, the good predominates."

The Paris Municipal Council has been asked for an appropriation to organize a motion picture library in connection with the Parisian public schools. A special commission will be empowered to organize a motion picture educational department in the lower grades. This will be extended to the higher grade schools when funds are available for that purpose. The move is backed enthusiastically by the entire French press.

## Bainbridge Colby to Be Given Dinner at Astor

The Pan-American Advertising Association, the South American parallel of the Associated Advertising Clubs of the World, and an organization which is doing excellent work in the promotion of American products below the Rio Grande, will further its activities on February 28 by a dinner given at the Astor in honor of the Hon. Bainbridge Colby, secretary of state.

The dinner will mark the return of Mr. Colby from South America and will give the American operator in any number of fields the opportunity to learn of current conditions and feelings in South America to whose markets the real business man is looking with renewed interest.

Arrangements for the dinner are in the hands of Arthur J. Lang, secretary of the Pan-American Advertising Association, 38 Burling Slip, New York.

## Gave Road Shows with Stolen Films, Say Police

FOR many weeks the American Express Company detective force at Buffalo has been mystified by the disappearance of films worth thousands of dollars, which dropped out of sight in the journey between the local Universal and Vitagraph exchanges. In the arrest of Karl G. Weigel, a cartman, on February 15, Chief Gray, of the express detective force, thinks he has solved the mystery.

Besides arresting Weigel, Gray and Buffalo city detectives recovered about seventy films, valued at $50 to $1,000 each. Many of the films are high-priced features, and besides the value of the films themselves, the exchanges were penalized many thousands of dollars because of the failure to deliver the pictures on time. One exchange claims that it has lost $15,000 in this way.

The theft of the films began about the time Weigel was engaged to carry films between Buffalo and Niagara Falls. Detective Gray loaded a wagon with forty-six reels of film. It was sent the round, and as the driver made his last stop he counted up his receipts and found that only forty-four reels had been accounted for. Suspicion fell upon Weigel, and after a grilling he is said to have confessed and told where the films were.

It was his plan, according to the police, to make his rounds at the film exchanges about the same time the express wagons were delivering consignments of films. While the driver was carrying in his load, Weigel or an accomplice would grab a film or two from the pile and make away with it, say the police.

His method of realizing on the films was ingenious, according to Detective Gray. Knowing that the films were not readily saleable Weigel is alleged to have formed a partnership with two other men. The partners had a projecting machine, a screen and other paraphernalia and Weigel is alleged to have furnished the films.

The partners took the show to small country towns where there was no regular theatre, making regular stops one night each week. There was good money in the business and Weigel is said to have received a third interest.

# Motion Picture Industry Must Wage Bitter Battle to Prevent Censorship

INDICATIONS point to a big fight in the New York State legislature on the question of motion picture censorship. A bill which has been introduced by Assemblyman Clayton of Brooklyn, although but a few days old, has aroused a tremendous amount of interest and comment, both among the legislators themselves and elsewhere about the capitol.

If the bill is downed, it is the consensus of opinion that quick work will have to be done by the motion picture interests and that there can be absolutely no sidestepping. While a companion bill has not yet reached the Senate, there is no doubt but that one will be introduced. The bills will be referred to a committee, and on account of the tremendous interest at stake, a hearing will no doubt be ordered.

The viewpoint which is taken by the Lieutenant-Governor, as well as the leaders in both the Senate and Assembly, is one fraught with much danger to the motion picture industry in part and as a whole, it is stated. There appears to be much sentiment in both houses toward the censorship bill.

*Second Bill Ready*

Following the introduction of the Clayton bill last week, it was revealed that a second bill had already been whipped into shape and was to be introduced within a day or so. Canon Chase, of Brooklyn, was the moving spirit behind this bill. He spent the greater part of Thursday, seeking advice from leading legislators as to whether it would be advisable for him and his associates, including those of the New York Civic League, to introduce another censorship bill.

At the close of the day it was stated that Canon Chase would get behind the Clayton bill, and endeavor to secure its passage. It was also rumored that this procedure was not entirely to the liking of Mr. Clayton, who preferred "to go it alone," so far as his bill was concerned, and not take any chances through entanglements with any crowd of so-called reformers, including those of the New York Civic League.

*Will Get Consideration*

On account of Senator Lusk being the Governor's right hand man in the Senate, and statements which Senator Lusk has made, it is generally believed that the censorship bill will receive far more consideration at the hands of the Senators, than any bill of a like type which has been introduced for several years. Senator Lusk said recently that he was in favor of such a bill.

Lieutenant-Governor Jeremiah Wood, commenting on the bill, said: "There is need in New York state of some sort of motion picture censorship, which really censors. Too many pictures are shown which are of a suggestive nature, and which make their appeal from that viewpoint."

Senator William Carson said: "I think there is need of censorship in this state. Some of the producers have been going too near the limit."

H. Edmund Machold, Speaker of the New York State Assembly, said: "Producers and exhibitors seemingly go on the idea that the more suggestive a picture is the better drawing card it will be. I certainly think that it is time that the state named some board to see that we get the right kind of pictures."

*Favors Censorship*

Congressman Charles G. Bond, of New York City, said: "The problem confronting us today of the need for an adequate censorship of motion picture films, is due in an unusual degree to the entirely unexpected development in the field of public amusement, for which no precedent has ever been established. The industry leaped into one of tremendous importance, due to the demand for entertainment at a cheap price and the limitless possibilities in the producing field.

"It has attracted many mercenary individuals, who have found that the way to reap a harvest of dimes and nickels at a minimum cost of production, lay in the elimination of the finer possibilities of motion picture plays, and the pandering to the lowest emotions of an unthinking public.

"Sex problems, the vivid portrayal of crime, are the constant themes, emphasized and over-emphasized, in utter disregard of real life, and their pernicious, suggestive influences. That these exhibitions have a vicious influence on the children of the community, the records in the courts give startling proof.

"In New York state today, the entirely ineffectual result of so-called censorship, must be immediately apparent to every patron of the moving picture theatre."

*A LITTLE GYPSY*

*Lila Lee, who is playing leads in Paramount pictures*

## Brady Accomplishing Big Results in National Tour

William A . Brady, president of the National Association of the Motion Picture Industry, who is touring the country to co-ordinate the activities of all branches of the business in combating legislation hostile to the industry, has spent an active week on the Pacific Coast and is about to turn eastward on the last lap of his long journey. Telegraph advices indicate that his tour is proving of tremendous value in at least arresting and probably killing off hostile legislation that was in a fair way of being passed. These advices indicate that in at least half a dozen states censorship and Sunday closing measures are apparently dead.

President Brady's itinerary for the week took him from Seattle to Los Angeles. Arriving in Seattle on Friday night, February 18, he proceeded on the following morning to Olympia, the capitol of Washington and on Sunday went to Portland, Oregon, and from there to Salem, the state capitol on Monday. His schedule called for his arrival in San Francisco on Wednesday and in Los Angeles on Saturday.

## Governor Noncommittal About Censorship Bill

Asked for his views on censorship, following the introduction of the Clayton Bill in the New York State Legislature, Governor Nathan L. Miller said: "I have not, as yet, had an opportunity to consider the Clayton Bill, nor for that matter, to give much thought to the subject. I will say, however, that I believe that there are certain pictures that need censorship."

The State Conference of Mayors, representatives of practically every city in the state, will oppose any censorship legislation on the grounds that legalized censorship is a dangerous departure in a free country.

"It is no less dangerous than a ban upon the press, or the stage, as it puts a ban upon ideas," says the State Conference of Mayors. "The indecent, improper and immoral film can be eradicated by the same means as are used against objectionable books and plays. Legalized censorship may make the passing of films a matter of political influence and result in consequent abuse of power."

# *Fred Warren of Associated Producers Indulges in a Piece of Frank Criticism*

*By EDWARD WEITZEL*

FRED WARREN was at peace with the world that afternoon—or at least as near at peace with it as a man of his temperament ever gets. The only time he will ever be at absolute peace with this planet of ours is when he is no longer numbered among its inhabitants. For all that he is a reasonable being and, having just finished reading the reviews of "Lying Lips" and found that they coincided with his own estimate of the Thomas H. Ince special, he was inclined to take a cheerful view of the future of the moving picture industry, although he admitted he had something on his chest in reference to improving the outlook.

The general manager of Associated Producers, Inc., was standing back of his desk discharging rapid-fire instructions at his stenographer and shooting the sheets of the morning's correspondence into her hands as I entered his office. Watching him for a moment left me undecided which to admire the more—the nimbleness of his intellect or the dexterity of his fingers. Suddenly I became conscious that the young woman at the other side of the desk was something of an expert in her own line also. She withstood the combined battery of words and stationery in the calmest manner possible and seemed confident of her ability to recall every word that was being told her when the time came to start answering the pile of letters in her hands.

I am not at all sure that Fred Warren will thank me for revealing his possession of such a treasure, but that marvel of a private secretary, stenog or assistant to the general manager, took never a note nor asked never a question and left the room as though the scene I had just witnessed was an every day occurrence. As I said before, Fred Warren may not thank me for disclosing the efficiency of his assistant and may even give me a hint to mind my own business, after he reads this article, but facts are facts, and I couldn't help seeing what was going on the afternoon I called at the Associated Producers' offices.

"Well, I suppose you want to tell me the truth about 'Lying Lips,'" I began as soon as we were seated on opposite sides of the Warren desk and its owner had placed a box of cigarettes between us.

"You know it already if you read the reviews in the Moving Picture World and the rest of the trade papers," was Fred Warren's reply.

"I study them as carefully as an exhibitor," I assured him.

"Then you are aware that Tom Ince has made a corking picture out of May Edington's story and put in some unequalled sea scenes."

"The wreck of the liner seems to have made a great hit with everyone who saw the picture."

"It's wonderfully well done," admitted the Associated Producers' official, and changed the subject of conversation with the swiftness which characterized his quick shift of instructions to his jewel of a stenog.

*"A Piece of Frank Criticism"*

"Do you mind printing a piece of frank criticism of the moving picture industry," he asked.

"Not if it is constructive. The pages of the Moving Picture World are always open to articles that will help either the producer or the exhibitor."

"It's about this cleaning house business. I didn't invent the idea, of course, and there has been a determined start made in that direction, but I want to add my voice to the element within our own ranks that is shouting for clean pictures only—and mean it. This question of sex appeal is all right if we don't get too much of it and it isn't carried too far. Both of these conditions have been over-worked in the past and if we don't keep them where they belong it is going to be done for us. The screen cannot afford to do the ostrich act any longer. It's method of communication is too outspoken; it cannot hide its meaning with the ease of the written or spoken word."

"That is pretty thoroughly understood, Mr. Warren."

"Yes, and the men in this industry are going to do their own house cleaning, but the work must not stop with the pictures. There are abuses of all sorts in connection with the marketing of the pictures that must be wiped out. The crooked element in this business must go. In point of numbers it is small but great in its power to do harm."

## Jack Pickford Has Bronchial Pneumonia

**Los Angeles, February 24.**

*(By wire to Moving Picture World)*

**Jack Pickford is suffering from bronchial pneumonia. His condition is unchanged, but the fact that he is holding his own is considered hopeful by the three doctors in attendance. He became ill Friday noon while playing baseball. Jack has been assistant to Al Green in the Direction of Mary Pickford in "Through the Back Door."**

## *Oregon Censorship Bill Awaits Action of Senate*

After lying dormant for three weeks with the legislative committee on health and morals in Portland, Oregon, the proposed state censorship bill reported in these columns recently was amended and now awaits passage.

The amendments alter the bill considerably from the original draft and are the result of a number of public hearings before the committee. One of the big changes is a provision which automatically approves a film which is not censored within 36 hours after its presentation to the board. Another change is to the effect that the members of the board should serve without pay.

A secretary and viewers are provided for, their salaries to come from the fees collected as outlined in the original bill. The viewers, under the proposed amendments, have the power to fully pass on films subject to a review by the board if the viewers' decisions are not acceptable to all parties concerned. The general plan of the state bill is very similar to the Portland censorship ordinance.

The legislative health and morals committee recommended the indefinite postponement of the "no seat no ticket" bill, also the bill concerning the presentation of pictures showing scenes of crime.

The censorship bill passed the House February 18 by a vote of 37 to 22 and indications are that it will have easy going in the Senate. The act will become effective 90 days from date of passage.

## *Against Censorship*

The city employers of Washington, D. C., have gone on record against motion picture censorship. A resolution characterizing the curtailment of the screen's freedom of expression as un-American and unnecessary has been adopted by their organization and forwarded to the District of Columbia commissioners, who are considering the censorship question.

## Battle on in Trenton

**Trenton, N. J., exhibitors have offered, if allowed to give Sunday shows, to donate the net profits to charity. Petitions making this request of the City Commission have been circulated in the hope that 50,000 signatures will be secured. It is pointed out that pictures are being shown on that plan at Newark, Atlantic City, Passaic, Hoboken, Union Hill and other cities in the state. Opponents of open Sundays have placarded their homes and automobiles with appeals for the defeat of the move and also are circulating petitions. Both sides are holding well attended meetings.**

MOVING PICTURE World

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**This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.**

SAMUEL GOMPERS, a great leader of labor and a man whose opinions are respected in the United States, has delivered a telling blow at the dangers of censorship. In an interview in Washington Mr. Gompers says:

"I hope the New York Legislature will demonstrate a better understanding of our time than to add one more to the already too long list of repressive and coercive measures on our various law books.

"There is a kind of censorship that is both effective and in keeping with the true American concept. It is voluntary censorship, organized by the industry itself, with the proper representation of those who patronize motion pictures. There is between compulsion and voluntary action all of the difference between tyranny and democracy. It is my hope that compulsory governmental censorship will make no further inroads upon American freedom of expression through motion pictures.

"It is regrettable that advocates of governmental motion-picture censorship again are active in the endeavor to place one more restriction upon the exercise of freedom of expression. I trust they will not be successful. I am aware of all the arguments used by those who propose censorship and I am aware that a great many pictures are produced which might better be left unproduced.

"But there must somewhere be an end to restriction to censorship, to the exercise of the arbitrary judgment of a few over the doings of the masses, or we shall lose our democratic character entirely and become a nation of subjects.

"Nothing to be gained by the possible suppression of a few unworthy pictures can compensate for the loss of freedom that would result nor for the sense of being subjected in our pleasures to the personal judgment or whims of a court of censors.

"The public will take care of its own standards if left free. The idea of censorship is not an American idea, and cannot with safety be introduced into our life. Once we are started upon the censorship road we are again engaged in the age-old contest between free government and government by compulsion, by decree, by caste.

"Rather than accept the 'thou shalt not' of whosoever may be able to control censorship, the American people will prefer to deliver their own verdict in person and in their own way. This is not the land of 'thou shalt not'—this is not the home of 'verboten,' and may it never be."

No stronger, clear, saner, argument against the legalized censorship of the screen has come to our notice. It hits at the root of the subject and is, we are glad to say, in accord with the repeated and insistent claim of Moving Picture World on behalf of the industry that legalized censorship is more pernicious than the thing it proposes to cure.

---

Otto H. Kahn, who as a patron of the higher forms of music, is as widely known as in the field of finance, at a recent dinner at Delmonico's paid this tribute to the pioneers of the industry. In the course of his tribute he said:

"It is barely a dozen years or so ago that the world awoke one morning to find upon its doorstep a baby giant, the moving picture. The captains of finance and industry passed by and turned up their noses at the foundling. It was plain men, risen from the ranks, who took it in and nurtured it and used their own scanty means and what little they could borrow to upbuilding and developing it. And thus the moving picture industry came into being.

"Being plain men, those who developed it understood the people. And, understanding the people, they catered to the healthy.

"They were pioneers and the pioneer does not start with laying out beautiful avenues and erecting structures of impeccable style. Crudities there were and mistakes of judgment and of taste. But they did create, with great vision, daring enterprise and hard work, a vast new industry; they made American films famous and pre-eminent throughout the world, and above all they established a huge democratic institution, giving to the people an instrument of instruction, diversion and recreation, the like of which had never been known or dreamed of until the advent of the movies."

This is a type of tribute which is so intelligent and so thoughtful that it has an especial value, a value far above mere praise. The screen is indebted to Mr. Kahn for his charming qualities of understanding.

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The boom in business is setting in. It will be handed to those who are sitting in and not to those who are holding aloof.

# Clip and Paste

*For Newspaper and Program Convenience*

The National Board of Review paid Sessue Hayakawa a high compliment when they selected his latest Robertson-Cole feature, "The First Born," among the first five of the "forty best" photoplays made during 1920. In celebration of the success of the film, Hayakawa has given a dinner party to the entire cast at his home in Hollywood. Helen Jerome Eddy, Marie Pavis and "Sonny Boy" Ward were his principal supporting players in the picture, which was directed by Colin Campbell.

* * *

Louis Calhern, who recently arrived in Los Angeles from New York to star in the Oliver Morosco stock company's play, "The Clam Digger," has been placed under contract by Lois Weber, who induced him to leave the speaking stage. Mr. Calhern played leading roles in the Weber productions, "What's Worth While," "To Please One Woman," and another as yet untitled Weber play. He will also play a leading role in a forthcoming Weber production.

* * *

After more than twenty months of studio laboratory work, "Ladies Must Live," the latest production made by George Loane Tucker, director of "The Miracle Man," is ready for shipment to New York for a private viewing. Owing to Mr. Tucker's illness work on the film has been delayed. "Ladies Must Live" was adapted by Mr. Tucker from the Saturday Evening Post story by Alice Duer Miller. The picture features Betty Compson, who jumped into fame in "The Miracle Man," and Leatrice Joy. Lule Warrenton also does an excellent bit of characterization in the picture.

* * *

There is only one thing worse than the Bluc Law and that is the Blue Law scenario, according to John Emerson and Anita Loos, noted scenarists, who are now receiving a score or so each week from amateur writers all over the country. The deluge started immediately after an announcement that their next Constance Talmadge story will be based upon a political theme, and now nearly 15 per cent of all the scenarios received are based upon this subject.

* * *

Gloria Swanson started work this week on Elinor Glyn's romance, "The Great Moment," under Director Sam Wood. Monte Katterjohn wrote the scenario, and Milton Sills is leading man. The opening scenes, exteriors, were made at Burlingame, Cal., near San Francisco.

* * *

William D. Taylor is beginning on Ethel Clayton's new picture, "The Almighty Dollar," by Cosmo Hamilton.

# Consensus of Published Reviews

**Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).**

## *A Small Town Idol*

(*Featured Cast—Associated Producers—7 reels*)

M. P. W.—Will probably prove highly amusing to almost any audience in the land.

N.—Mack Sennett gives a three ring circus here.

T. R.—For laughs it is the greatest thing of its kind seen on the screen.

W.—Starts off with fine comedy but excess footage spoils it.

## *The Saphead*

(*William H. Crane and Buster Keaton—Metro—*)

M. P. W.—A vast crowd at the Capitol Theatre voted in laughter that "The Saphead" is first-class entertainment.

E. H.—A rapidly-moving succession of fun episodes, guaranteed to keep any audience convulsed with laughter.

N.—Spotted but provides some good entertainment.

T. R.—Gives every indication of winning widespread popularity.

## *Lying Lips*

(*House Peters & Florence Vidor—Associated-Ince—7 reels*)

M. P. W.—Superb treatment and gripping story in Associated-Ince release.

E. H.—Is a forceful, appealing drama, told in a straightforward and absorbing style with a cast that was especially fitted for the various roles assigned.

N.—Spectacular but false in idea and characterization.

T. R.—This is Thomas H. Ince's greatest since his well remembered Civilization. There is not a dull moment in the entire seven reels.

W.—A spectacle in which expense has not been spared; and because of its lavishness, should be a money-maker.

## *The Breaking Point*

(*Bessie Barriscale—J. L. Frothingham—5,788 feet*)

M. P. W.—The entire drama is an unrelieved domestic tragedy set in the higher social strata of society.

N.—More than a vehicle—a well-sustained marital drama.

T. R.—A strong, cleverly acted melodrama, well directed and presenting many powerful emotional situations.

W.—A big improvement over star's last picture.

## *All Soul's Eve*

(*Mary Miles Minter—Realart—5 reels*)

M. P. W.—A heart-stirring, tender photo-dramatic presentation of a beautiful Irish legend—that spirits of loved ones return for a brief communion with the living.

E. H.—A feature raising the question of the return of the dead to the living, presented with natural and human development and much appeal.

T. R.—This picture is not extraordinary but it is clean and wholesome entertainment, and moreover contains a moral.

W.—Star has dual role in quaint story that entertains.

## *Silk Hosiery*

(*Enid Bennett—Paramount-Ince—5 Reels*)

M. P. W.—This picture is one that will have a strong appeal to romance-loving flappers, and, in fact, all women.

E. H.—Mystery, humor and romance well combined.

N.—Long on fashion, short on drama.

T. R.—Is an excellent example of well-directed melodrama, with smart, brisk action and a craftily developed plot.

W.—Star is pleasing, but not the picture you usually get from her.

## *Buried Treasure*

(*Marion Davies—Paramount—5 reels*)

M. P. W.—George D. Baker has shaped "Buried Treasure" into a product of delightful symmetry. At the Criterion Theatre "Buried Treasure" was generally voted fine entertainment.

N.—Spectacular production but story is unimpressive.

T. R.—Is best described as an amusing melodrama.

W.—Excellent production and artistic efforts its features.

## *The Road Demon*

(*Tom Mix—Fox—5 reels*)

M. P. W.—Tom Mix is at his best in this production. It should appeal to those who own or dodge automobiles everywhere.

N.—A fine auto race picture with Tom Mix.

T. R.—A love story that vibrates with human interest that will appeal to both young and old.

W.—Should please majority and star's admirers especially.

## *The Branded Soul*

(*Featured Cast—Pathe—5,100 feet*)

M. P. W.—Technically and scenically the production is pleasing with the interiors of the various English homes.

E. H.—The story, while improbable, is interesting because of the unusual treatment.

N.—Redemption story carries little appeal and is badly overacted.

W.—Good material, not overly well adapted, mildly entertaining.

## *The Frisky Mrs. Johnson*

(*Billie Burke—Paramount—5 reels*)

M. P. W.—The plot isn't surprisingly original and doesn't have any too many complications, but the main situation is always an interesting one and the acting and settings are both high grade.

E. H.—Pleasant entertainment, but unconvincing of plot. Good humor and refreshing subtitles.

N.—Play seems old-fashioned as a picture.

T. R.—It is comedy-drama, bright and interesting, mingling humor with pathos, and exhibitors in general should find it a valuable box office asset.

W.—Below the average of program offering; star pleasing but she has so little to do that her appearance can't help it much.

## *Society Secrets*

(*Eva Novak—Universal—5 reels*)

M. P. W.—The picture has strong entertainment value.

N.—Heart interest drama is mild, but entertaining.

T. R.—It is a homely little story and well done. The acting is unusually good.

W.—Interesting story and good human appeal.

**Moving Picture World REVIEWS**

**are the standard of judgment for the industry.**

**They are fair, intelligent and unbiased.**

**See Pages 43, 44, 45, 46 and 47**

# Stricter Censorship in Chicago Is Vigorously Opposed by Police Chief

CHIEF-OF-POLICE CHARLES FITZMORRIS played an important part in fighting the proposed ordinance for stricter censorship in Chicago, when he stated emphatically at the last meeting held in the city council chambers, Thursday afternoon, February 17, that he was opposed to any change in the present methods of controlling moving picture exhibition.

He defied anyone to make a specific complaint against any action or lack of action on the part of the police department which, at present has full jurisdiction over moving pictures, as shown in Chicago. His attitude won the confidence and admiration of everyone in sympathy with the industry, as his remarks and his answers to criticisms of motion pictures, showed a sane, liberal-minded view of the question, and a lively interest in popular screen features.

While no decision has been reached by the judiciary committee as to whether the proposed ordinance, drawn up by the censorship commission, and providing for the creation of a motion picture department to have despotic control of all pictures and posters shown in Chicago, will be accepted, there are strong indications that it will not pass.

### *Quigley Opened Session*

Thursday's session opened with a speech by Martin J. Quigley, editor of the Exhibitor's Herald and secretary of the censorship commission. His talk follows: "Having been secretary of the Chicago censorship commission since its inception two and a half years age, I have been able to follow its movements with a fair degree of exactness. My experience in connection with the industry, however, antedates that of this body by many years as for the past six years I have been editor of a trade paper and have studied the question broadly.

"I have been led to believe that the only safe and sane policy lies in police regulation. I object to the proposed ordinance because I think it is dangerous and offers no improvement, and because it would place despotic rule in the hands of three people

"As far as paragraph 2, section 5 of the proposed ordinance is concerned, I see no more reason why exhibitors should be compelled to submit banners, posters or signs to the censor than should an editor of a daily paper submit a copy of his home edition to a censor.

"My conclusion after great study of the matter is that the farther you get away from basic, common sense police regulation, the farther you get into a maze of impractical ideas."

### *Censorship Is Police Work*

Chief Fitzmorris then took the floor, and said: "I am opposed to any ordinance that takes away from the police department any jurisdiction over the moving picture. I regard censorship as an integral part of police work—as important as any method of crime suppression. I, personally, view every film to which an objection has been raised and I have never heard any complaint about any picture that has been passed or has not been passed by the censorship board."

Mrs. MacDowell, member of the commission, then raised an objection to serials, as showing an excess of gunplay, murders and all sorts of crime. She mentioned particularly a scene in which a girl had been tied to a chair and burned.

"Such a picture might be thrilling, without being crime-inspiring," Chief Fitzmorris responded.

### *Judge Hurley Speaks*

Judge Timothy D. Hurley, chairman of the commission, then took another shot at "The Kid," which he cited at previous meetings as being unhealthy entertainment for children, and asked the Chief if he believed in the exhibition of highway robbery of an automobile. The Chief disregarded with an "Oh!" and a gesture. "Do you believe that stealing should be held up to young children as an accomplishment, as it is in this? Do you think that the one million children in Chicago should be permitted to see a picture like "The Kid?"

"Yes!" from the Chief, "I think it's immense!"

"Do you think children under sixteen should be allowed to go to the movies, unaccompanied by their parents?"

"Yes, although that has nothing to do with our department. We control pictures so that there is no reason why children should not be allowed to go. You haven't, as yet, shown me the slightest means of improving our department."

Rev. Burgess gave a lengthy address, condemning the immorality of the screen and stage. This was followed by an open discussion, in which a number of club representatives and private individuals expressed their opinions. Chairman Olson stated that he had expected that this meeting would be the final, but in view of the fact that a number of persons who wished to be heard had not yet had the opportunity, that another meeting would be held before the judiciary committee acted on the proposed ordinance. This meeting will be held Wednesday, February 23, at 2 p. m.

# Censorship Advocates Came to Condemn But Remained to Revise Their Opinions

WILLIAM C. McINTIRE, of the Rose Theatre, Fayetteville, N. C., has started an anti-censorship campaign which might be copied with good effect by exhibitors in every part of the country which is threatened with official supervision of production.

Mr. McIntire is not spending a lot of money in newspaper space attacking the motives of the people sponsoring the censorship bill which is pending in the North Carolina General Assembly. He has started a campaign of education among the classes which provide the most fallow ground for censorship propaganda in a manner that is unique.

### *Potential Friends*

He felt that a great many people who supported censorship movements were people who were not well acquainted with the high plane to which screen productions have ascended. A great many of them, he felt, could be changed into friends of the motion picture houses by becoming better acquainted with the higher class entertainment which the better producers are offering the public. He decided to foster this better acquaintanceship by bending every effort to get every influential citizen in Fayetteville to attend a showing of some film that could not be criticised by the veriest prude that ever existed.

He spent some time in making the selection and finally decided upon "Dinty," the Marshall Neilan production released through Associated First National Pictures, Inc. Once booked he went to the clergymen of all denominations in the city, other staunch church supporters and teachers, with a personal invitation to see the film.

How successful his tactics were in combatting censorship sentiment is shown in his own report:

"Everyone talking about the picture, every school teacher and every clergyman in the city, including the priest of the Roman Catholic parish, as well as the general public are all praising it," he said. "No one could tell them that all motion pictures are bad. When you get everybody in that frame of mind you are beating censorship at its own game. Pictures like 'Dinty' never will be condemned, and many people here have changed their opinions of the entertainment value of pictures since seeing it."

*In the Selling the Picture to the Public department, commencing at page 51 in this issue, will be found exploitation and advertising suggestions for*

*"The Mark of Zorro"*
*"Passion"*
*"Earthbound"*
*"Midsummer Madness"*
*"Trumpet Island"*
*"The Devil"*
*"The Last of the Mohicans"*
*"Out of the Dust"*
*"Black Beauty"*
*"Idols of Clay"*
*"Habit"*
*"The Kid"*
*"The Girl with the Jazz Heart"*
*"Love, Honor and Behave"*
*"The First Born"*
*"Stop Thief"*
*"The Love Light"*
*"Heliotrope"*
*"Suds"*
*"The Testing Block"*
*"Peaceful Valley"*
*"Forbidden Fruit"*
*"Brewster's Millions"*
*"My Lady's Latchkey"*
*"Twin Beds"*

*And many other stunts applicable to these and other titles.*

# Associated Exhibitors Is Reorganized to Greatly Extend Present Activities

A REORGANIZATION of Associated Exhibitors on much bigger lines has just taken place. This company, which was formed a year ago to handle the largest feature films through the Pathe exchanges, has been reincorporated with a great extension of its present activites. The company will begin business March 1. Those concerned in the new Associated Exhibitors say it is to be made one of the foremost firms in the business.

A charter under the laws of Delaware was obtained in Dover last week and at a meeting held in New York City on Monday, February 21, Samuel Harding, of Kansas City, Mo., was elected president, and Paul Gustonovic, of Cleveland, Ohio, vice-president. These men, with Paul Brunet, Elmer R. Pearson, Arthur S. Kane and John C. Ragland, were chosen as directors. Mr. Kane was named chairman of the board.

High among the stars whose pictures will be distributed by Associated Exhibitors, Inc., is Harold Lloyd. The rise of this star, particularly during the last eighteen months, has been spectacular. A single comedy of his is shown in two or three Broadway first-run houses simultaneously, and he is recognized among picture fans as one of the greatest popular favorites. Hal E. Roach is his producer and director.

### *Lloyd's Next*

Lloyd's comedies have been handled by Pathe for four or five years and last summer he entered into a new contract with Associated Exhibitors, Inc. His first picture under this contract, "Now or Never," will be released on March 27. This is a three-reel production, and is said to set a new standard for filmed comedies.

Already contracts are being negotiated with the new company by prominent independent producers for other star pictures and specials, and announcements of the first attractions of the new output to be distributed by Associated Exhibitors, Inc., are promised within a few weeks.

Every person connected with the enterprise is a prominent figure in the industry and the list of officers and directors is a guarantee that the announced purpose of the organization will be fulfilled. The company declares its intention of fostering the best trade market in the world and it is admirably equipped to handle the highest type of productions, including both specials and star features.

### *The Officials*

Mr. Harding owns the Liberty Theatre in Kansas City, one of the most successful houses in the Middle West, and is interested in enterprises in Omaha, Neb., also. He is everywhere regarded as among the most progressive exhibitors in the country and a highly constructive force in the film world. Mr. Gustonovic, owner of the Strand, Orpheum and other theatres in Cleveland, occupies a high place among exhibitors.

As well and favorably known in the executive end of the business are the other directors. Mr. Brunet and Mr. Pearson are president and director of exchanges, respectively, of Pathe Exchange, Inc., while Mr. Kane is president, and Mr. Ragland vice-president and general manager of Arthur S. Kane Pictures Corporation. Among many other achievements to Mr. Kane's credit was the formation of Realart Pictures Corporation, which he served as president until he resigned to form his own company.

### $1,000,000 *Preferred Stock*

The preferred capital stock of the new concern is $1,000,000. A complete merger of the two companies is to be effected, the new organization taking over all of the assets of Associated Exhibitors, Inc., of New York. The preferred capital stock of the latter company is $100,000. The main offices of Associated Exhibitors, Inc., of New York, are at 25 West Forty-fifth street. Phil Ryan is in charge of the present company's headquarters.

The new organization begins activities with equipment and operating facilities such as are possessed by few companies at their inception. A contract has been signed by Associated Exhibitors, Inc., and Pathe Exchange, Inc., under which Associated takes over bodily the Pathe feature sales force, a staff of sixty-seven men distributed among Pathe's thirty-two exchanges throughout the country. No changes in the composition of this staff are contemplated. This force, which now becomes the selling force of Associated Exhibitors, Inc., is entirely distinct from the short subject and serial sales staff of Pathe Exchange, Inc., a body comprising 125 men.

### *Other Contracts*

Another contract negotiated calls for the use of the Pathe exchanges for the physical facilities which they offer. The handling and shipping of prints and advertising, the billing and collecting, the operation of virtually all features of the business except the actual selling will be done by Pathe. Thus in the very beginning of its career Associated Exhibitors, Inc., will have the services of both the personnel of the feature sales force and the highly-developed physical equipment.

Under the terms of another contract the new concern takes over the sale of the Pathe features. For some time past, Pathe Exchange, Inc., has been releasing three features each month. These have been highly successful. Associated Exhibitors will distribute also the Goerge Arliss picture, "The Devil," which has scored a big success wherever seen; the Edward Jose production, "What Women Will Do," and Geraldine Farrar in "The Riddle: Woman."

Since the first of the year Pathe has added a number of noteworthy short subjects to its schedule. Besides concentrating on the Pathe News, the Pathe Review, the Hal Roach comedies and the Pathe serials, the organization has been exploiting with marked success a series of Tom Santschi western features and a series of Holman Day dramas of the Maine woods.

### *Also on Schedule*

The first week of March will be signalized by the issuance of a series of one reel pictures, "The Adventures of Bill and Bob." These boys are 11-year-old twins who actually trap before the camera the wild animals that infest the west and upon whose capture bounties are placed by state and nation.

Another noteworthy March event will be the release of Ruth Roland's next serial, "The Avenging Arrow."

*SAMUEL HARDING*
*President of Associated Exhibitors, Inc.*

## *Flax Theatre Leased*

The Flax Theatre, 3 South High street, Baltimore, which has been under the management of Isaac Levin for some time, has been leased by him to Sam Bassin, for eight years and the lease contains an option by which Mr. Bassin may purchase the theatre for $22,000 in the first three years, but after that time, the purchase price will be $23,000. The yearly rental for the theatre will be $3,000. The lease has been filed in the record office.

## *Bill to Be Considered*

W. A. Crockett, representing South Wentworth in the Ontario legislature, has introduced a measure which provided for the permanent employment of a qualified electrician in all moving picture theatres of Ontario having a seating capacity of 1,000 or more. This would mean that an electrician would have to be added to the staff of every large theatre in Ontario—apart from projectionists. The bill received general support in its first reading but it has been passed to the Municipal Committee for special consideration.

*PAUL GUSTONOVIC*
*Vice-president of the Associated Exhibitors, Inc.*

# *Iowa, Nebraska and Kansas Exhibitors Urge Against Salaciousness in Titles*

A GENERAL call to producers to avoid every suggestion of salaciousness in titles, sub-titles or advertising matter of motion pictures was sounded by seventy-five exhibitors from Iowa, Nebraska and Kansas at the annual meeting of Associated First National Pictures of Iowa at Des Moines, on February 14. The exhibitors went on record with the opinion that close attention to the deletion of anything that might provide arguments for advocates of censorship would be the greatest service producers can render to the exhibitors in States where there are drastic bills before the legislature.

Bills are pending in both Iowa and Nebraska and the exhibitors at the meeting declared that much of the agitation for censorship is directly traceable to mistaken ideas of certain pictures due entirely to suggestive titles or to suggestive advertising matter. For that reason, those who took part in the discussion declared that much of the agitation could be quieted by eliminating anything which would create a false impression in the minds of those who judged productions without actually seeing them.

### *Not an Easy Task*

J. D. Williams, manager of Associated First National Pictures, declared that the First National organization has been alive to this situation for some time and that every effort has been made by the independent producers and stars distributing through the organization to live up to the spirit which had been embodied into the resolution. He declared, however, that the task was not as easy as it would appear on the face of it, as it is beyond the power of any one person, or any group of persons, to imagine the things that some of the reformers would find objectionable.

The meeting was held on the first anniversary of the beginning of the first run of the initial Associated First National Pictures release in the Iowa territory. This production was "The River's End," produced by Marshall Neilan. A. H. Blank, president of the Iowa corporation, presided, and Lieutenant-Governor Hammill, of Iowa, made the address of welcome.

### *Future Costs*

The first action was to indorse a policy of bigger and better pictures, and in this connection the question of the probable trend of cost of productions was raised. Mr. Williams said he saw very little tendency toward the reduction of production costs in the future, as every producer of note is working upon a policy of stronger, better and fewer pictures. Such a policy, he explained, is necessarily more expensive than one which includes careless, hurried productions, and that while the actual money costs probably never will be lower than now, the exhibitor will receive a better value through the inevitable finer quality of pictures which must result from the new policy.

### *The Elections*

The following board of directors was elected: A. H. Blank, Des Moines; H. B. Thomas, Fremont, Neb.; J. E. Hostettler, Omaha; George Monroe, Beatrice, Neb.; K. Moreland, Nebraska City, Neb.; S. E. Greenbaum. Davenport, Iowa; A. J. Diebold, Cedar Rapids, Iowa; Roy Burford, Arkansas City, Kans.; Stanley Chambers, Wichita, Kans.; M. B. Shamburg, Hutchinson, Kans.; A. F. Baker, Kansas City, Kans.

Following the banquet, which was the order of the evening session, the directors elected the following officers: A. H. Blank, president and treasurer; M. B. Shamburg, first vice-president; A. J. Diebold, second vice-president; S. S. Schwarz, secretary. The executive committee is composed of A. H. Blank, chairman; M. B. Shamburg, A. J. Diebold, J. H. MacClay and Stanley Chambers.

"Passion," "Sowing the Wind," and "Man—Woman—Marriage" were screened "The Kid" was playing in Des Moines during the session. The next meeting will be held in Kansas City, the second Monday in February, 1922.

# *Says Scenarios Must Be Made to Meet New Economic Needs of the Industry*

AT a time, says Eve Unsell, president of the Eve Unsell Photoplay Staff, Inc., when practically every concern throughout the motion picture industry is passing through a period of readjustment, it would not be unwise to attempt to bring about a closer affiliation between producers and scenario writers.

"The time has come," says Miss Unsell. "for a thorough investigation of existing conditions in the field of continuity writing. Everyone knows that too much money has habitually been spent presenting weak, wishy-washy stories from the pens of impractical writers, and depending upon lavish sets, extravagant effects, and high-salaried casts to get them over. To such production methods are due the present conditions in the motion picture world.

"The remedy, from the scenario angle, is simple. Employ scenario writers who have proved their worth, and pay them accordingly. The laborer is worthy of his hire, certainly; and if companies are willing to pay only five hundred dollars apiece for continuities, they must expect inferior work."

## *Bill Asks Higher Rates*

From five to fifteen times as much as has heretofore been paid for the two annual inspections of moving picture and legitimate theatres in Baltimore, by the representatives of the building inspector's office, will be charged hereafter if the ordinances sent by City Solicitor R. R. Marchant to the Second Branch of the City Council February 21, and introduced by Dr. E. R. Downes, and referred to the Police and Jail Committee, is passed. A sliding scale of fees regulated by the seating capacity of the theatres is arranged in the ordinance. Only a nominal fee of $1 was charged heretofore for the inspection.

*MOMENTS OF PLEASURE*
*Elaine Hammerstein in her new Selznick picture, "Pleasure Seekers"*

## *Montreal Briefs*

Roy Mitchell has been appointed manager of the new Belmont Theatre, Montreal, succeeding Thomas Conway, who resigned to handle bookings in Quebec for "County Fair."

Jack Allen, formerly Montreal manager of the Canadian Exhibitor's Exchange, Ltd., has become manager of the Mount Royal Theatre, Montreal, which has been sold to James Sperdakis by A. St. Germain. Mr. Sperdakis is also the owner of the "Fairyland" Theatre.

The Lyric Theatre, Montreal, has been reopened under the management of Joseph Monseur.

## *Pathe's "Home" Is Now at 35 West Forty-fifth*

All of the departments of Pathe Exchange, Inc., are comfortably settled in their new home occupying the six upper floors of the completed Pathe Building, at 35, 37, 39 West Thirty-fifth street, New York City. A moving feat out of the ordinary, conducted by a small army of experts, transferred the vast quantity of furniture, fitting, books and records from the old quarters in less than forty-eight hours without any interference with the business routine, and withou tany confusion of department material.

The new Pathe Building is in every way finished and equipped to serve the needs of the very active organization for which President Brunet designed it when, two years ago, the rapid growth of the concern had already caused the quarters then occupied to be inadequate. It enables the offices of the various departments to be conveniently linked on their respective floors.

## *Independent Ready to Move*

The Independent Film Exchange, 120 Golden Gate avenue, San Francisco, has arranged to move to 51 Jones street, to the quarters vacated by the Metro Pictures Corporation. Quarters will be shared there with Crawford's Music Roll Exchange, now operated by George Chamberlain; Frank Adamson, who represents the Clune interests in this territory, and L. G. Rose, who makes showcards for the trade.

# Brulatour Files Brief for Film Duty; Belgian and German Firms Are Feared

A BRIEF in support of his request for a duty of 30 per cent. on film sensitized but not exposed, used for motion pictures, has been filed with the House Committee on Ways and Means by Jules E. Brulatour, of New York. This class of film is now on the free list, but under the Payne-Aldrich law paid a duty of 25 per cent. ad valorem. The brief declares, however, that the higher duty is essential to the protection of this American industry. Mr. Brulatour appeared in person before the committee during the hearings on the tariff, talking upon the manufacture and distribution of photographic film generally.

The brief filed by Mr. Brulatour is as follows:

"In the Payne-Aldrich tariff of 1909, a duty of 25 per cent., ad valorem, was imposed on sensitized, but unexposed or undeveloped, motion picture film. In the Underwood-Simmons tariff bill of 1913, this product was placed on the free list and classified as raw film. This is a misnomer, as this product is a finished product and cannot be classed as a raw product.

"The writer respectfully asks that an ad valorem duty of at least 30 per cent. be imposed on this product for the following reasons:

### *"Fair to Importers"*

"The imposition of such a duty will in no wise affect the importations into this country, because the foreign manufacturers can easily pay this duty, and still undersell the American manufacturers, leaving to themselves a handsome profit. The writer would call your attention to the fact that when the Payne-Aldrich tariff of 1909 was in effect, he exclusively sold foreign film, manufactured in Lyons, France. He was able to pay the 25 per cent. duty, freight, insurance and all other charges, undersell the American manufacturers and still make for himself the very enormous profit of one-half a cent a foot. Therefore, this duty will not curtail importations, but will simply cut into the profits of the foreign manufacturer who has his branches in this country.

### *Duty on Film Base*

"No American film producer (by that is meant those who produce the finished picture) has appeared to object to a tariff to be placed on film. The only objectors will be the importers, whose profits will naturally be cut.

"The writer would like to call your attention to the fact that there is at present a duty of 40 per cent. on the celluloid base of motion picture films, but the moment a foreign manufacturer places a sensitized photographic emulsion on this base, it is admitted free. Is this not inconsistent?

"The foreign manufacturer bills his film to his branch here at the highest possible price, so that the profits on the sale in this country will be shown on his books kept abroad, and not on the books of his American branch. Therefore, income tax payable in this country by such branches will be very small indeed.

### *Tariffs Abroad*

"The countries of Europe manufacturing this product actually have a duty imposed on the importation of American products of a like nature into their own countries. For instance, in Great Britain and Ireland the duty is:

Belgium, 2-3 cents per linear foot
France, 13 per cent. ad valorem
Canada, 8.56 per 100 lbs.
Germany, 9 (paper) marks per lb.

"The above French rate is on the basis of exchange values of January 1, 1921.

"Any of the foreign countries mentioned above can export its products into the United States, pay the duty of 30 per cent. ad valorem, and still sell at 10 or 15 per cent. below the prices which prevail here, and make a larger profit for itself than by selling this film in European countries. Therefore, the imposition of a 30 per cent. duty would not be prohibitive.

### *Competition Abroad*

"The prices at which an imported film in this country is placed in consular invoices are:

From Belgium..2.02 cents per linear foot
From France...1.25 cents per linear foot
From England..1.53 cents per linear foot

"These prices it is impossible for the American manufacturer to meet, in competition with the European manufacturer in his own country, and therefore the sales abroad of American-made film have been reduced in some countries, such as Italy and Germany to practically nothing. The writer would also call your attention to the fact that a Belgian manufacturer of film sells 90 per cent. of his output in this country, as he finds it more advantageous to do this, because he obtains better prices here than abroad.

### *German "Menace"*

"The great menace to the American-made film is the German Afga Company, which is owned and controlled by the powerful chemical trust of Germany. This concern will be prepared very shortly (upon the completion of its new plant) to flood this country with its film, and is actually offering to accept contracts here at 2 cents a foot delivered. This German firm has a monopoly in Germany, Austria and the Central States. It is doing an immense volume of business in Scandinavia and France, and a large business in England, because of its low prices, which, as I have stated, the American manufacturer cannot meet.

Therefore, unless this duty of 30 per cent. is placed upon foreign importations, we will soon find that the German manufacturer will be in possession of our own American markets, as well as the foreign markets that he now holds.

### *Recent Importations*

"The importations of this product were entirely stopped during the war, because the European manufacturers were engaged in the manufacture of war materials, but these importations began to be felt in the year 1919, when a total of 13,746,500 feet was imported; during the year 1920, 99,828,500 feet were imported into this country. The thought that the importations diminished in the latter part of the year 1920, is erroneous, because there was imported, in the month of

October .....12,672,400 feet
November .....14,343,498 feet
December .....13,926,300 feet

"The first imports from Belgium were made in April, 1920. You will note that no imports from Germany have as yet been made into this country, but the reason for this is, as I have explained above, because their entire product is now sold in Europe, which trade they control. Additions to their plants, however, will, the writer is informed, double their output, and in a very short time they will be able to ship to this country more than all the other combined foreign importations.

### *American Manufacturers*

"The American manufacturers of this product today are the Powers Film Products, Inc., of Rochester, N. Y.; the Bay State Film Sales Company, Inc., of Boston, Mass.; the Eagle Rock Manufacturing Company, of Verona, N. J.; the Ansco Company, of Binghamton, N. Y., and lastly, the Eastman Kodak Company, of Rochester, N. Y.

"The writer is in very close touch with all of the users of this product in this country, and he has never met with a single objection from them against the imposition of a tariff on the importations of foreign films. The American film user appreciates what the American film manufacturer has done for him, and the fair manner in which the business is conducted.

"For instance, during the war, all importations of foreign film were stopped and an impenetrable barrier was established, and, therefore, a monopoly for the American manufacturer was created. The cost of manufacture of film went up to extraordinarily high figures, just as the cost of every product in this country went soaring. The American film manufacturer was in a position to take advantage and to raise his prices to any figure he desired (which manufacturers in other lines did do), but the Eastman Kodak Company, the largest manufacturer here, did not take this advantage, and did not raise its prices, but actually reduced them 5 per cent.

"This was done because they were satisfied with the larger volume of business done, and were loath to take advantage of thier customers because of the unfortunate conditions created by the war. The writer is quite sure that no such action as the one taken by the Kodak company can be recorded in any other line of industry in this country."

The brief goes on to answer the charge that the Eastman Kodak Company alone would profit if the duty were imposed on film.

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## *Taylor for the Directors Urges Quick Organization*

A call to stop quarreling and realize the possible consequences of the attack on the motion pictures by blue law advocates is issued by William D. Taylor, director of the Motion Picture Directors' Association, to organizations representing different elements in the industry. Asking that "petty differences be forgotten until the paid reformer is definitely defeated in his attempted assault on the screen," Mr. Taylor's letter for the directors urges the immediate organization of a central committee of western motion picture organizations, to unite every phase of motion picture production, distribution and exhibition for purposes of protection.

The letter concludes: "Your organization is urged to name an official representative, who will meet with one representative apiece from other organizations at the Los Angeles Athletic Club, Monday, February 28, at 8:30 p. m., to perfect and form such a central committee."

# *P. A. Parsons Tells A. M. P.A. that Simple, Direct Words Do Most to Help Sales Talks Hit the Bull's Eye*

P. A. PARSONS, Pathe advertising manager, made a notable speech before the the Associated Motion Picture Advertisers, February 17. He took "Simplicity" as the subject of his address, and followed the first few words of his speech, which is here set down in part, with Lincoln's Gettysburg address as an exemplification of the essence of simple and strong writing.

Mr. Parsons said: "I feel that with such a subject I can make no better introduction than to read from a speech which better illustrates that quality than any descriptive words that I can use, and that must remain a shining example as long as the English language endures.

(Here followed Lincoln's address, and Mr. Parsons then went on in his own words.)

If great thoughts, perfectly expressed and uttered at a time when men need to hear them and be influenced by them, have within them the seed of immortality, then Lincoln's Gettysburg speech is deserving and will receive the admiration and respect of uncounted generations to come.

What was there in Lincoln's speeches that gave them the power to burn into men's understanding, that make them so easy to remember and quote, that made them so potent in their argument that opposition crumbled and scoffers heard and were convinced?

### *An Unvarying Characteristic*

Analyze his speeches and you will find one unvarying characteristic common to them all. It is simplicity, the rare power to so clothe his thought that a child may read or hear and understand. There is no excess baggage of wordage, no redundancy, few words of more than two syllables, and most of the words used are of good honest Saxon ancestry, the same kind that John Bunyan used, the kind that were used in the King James' version of the Bible. Counting the words in the extract from the Gettysburg speech we find that there are some 260 and of the 260 there are less than a dozen adjectives.

Abraham Lincoln had the marvellous gift of impression through expression. If the secret of good advertising lies in making men understand and believe the message which you have to give, then the martyr president would have been a tremendously effective writer of advertising copy for he had the power of attracting attention, getting his message heard and making his hearers believe. Furthermore what he said was not forgotten but recurred to the minds of his hearers again and again. Here it is truly 100 per cent. in advertising and we find that its most conspicuous characteristic is lofty thought simply expressed.

### *Stray from Paths*

We advertising men in the motion picture business stray far from the paths which Lincoln has amply demonstrated are the "fitting and proper" one to follow. Two hundred and sixty words with only ten adjectives and those inconspicuous! Would any of us ever write an ad of that length and so far repress ourselves? Would we not comb the thesaurus for little known adjectives, for sonorous sounding synonyms

We are in the amusement business and we all unconsciously write and plan our ads on a twenty-four sheet basis: viz., striving to attract attention with loud yells when our whispers can be heard, if we whisper something worth while. Instead of giving the exhibitor a good sound diet of meat and potatoes we cloy him with the cake of adjectives and with the pastry of elaborate art. Here is an excerpt from an ad that appeared in the trade papers a month or two ago:

"A glittering and gorgeous fantasy, poetic in conception, tremendously dramatic and in its development and illuminated with the histrionic genius of so and so, the star." There was a lot more of it but I will spare you.

### *Only Ordinary Picture*

The production advertised has made no particular dent in the motion picture field and it was apparently an ordinary program production. In a sentence of twenty-three words the writer used five adjectives, one-half the number that Lincoln used in over 260.

Another error that I think we have fallen into is the one of over-emphasis on art. Art is of very real value in advertising but it is also true that in a business such as ours it should be secondary in importance to the sales message itself. A staple commodity that has proven itself, one that everyone knows does not have to be resold with every advertisement. Advertising keeps it in the minds of the dealers and the public. A very short message with the balance of the advertisement taken up by a good art display may therefore be used to good advantage.

### *A Unique Problem*

We have, therefore, in this field, an advertising problem which is unique and I think unparalleled in any other business We must sell our product over and over again. Past successes mean little. Each picture must be taken and advertised upon its own valuation. Therefore, straight out-and-out sales talk, couched in simple language and telling the truth, should be and, I believe is, the best way for us to advertise.

The art instead of burying the text by reason of its elaborateness should be supplemental to the message; it should attract attention to the text but not dwarf it. If simplicity in language and in type is much to be desired why also should not be simplicity and therefore strength in the art?

You have all of you noticed the advertising on Big Ben clocks. It has impressed you and you have thought it good and the whole advertising world has given it unqualified approval. That expression, "big honest face" as applied to a clock impressed me when I first saw it and gave a clock personality for the first time. Read those Big Ben ads. They are always simple in design, type and text.

The writer delivers a message that all can understand. He does not say as we would, perhaps, "Here is the greatest clock of all time, magnificent in appearance, absolutely infallible in its time keeping qualities, an adornment for the parlor, an essential in the kitchen and a necessity in the boudoir, characterized by 90 per cent. of the population of this country and Europe as a crowning achievement in clock making, and as an innovation which advances civilization." Oh no. He writes two or three simple sentences in simple words of one or two syllables; he gives to his ads personality; he makes his clocks and his messages human. He seems to be conscious of the great example of Abraham Lincoln. He doesn't talk *down*, he talks *to*.

It is somewhat hard for highly trained men to understand the minds of those who have not received training along similar lines. They are prone to forget that words which are in daily use with them require the use of a dictionary on the part of the majority of men and women using and speaking the same language.

### *Averages* 1,000 *Words*

It is estimated that the vocabulary of the average man of limited education amounts to only about a thousand words. Funk & Wagnall's dictionary has, I believe, over 450,000 words. The educated man, not in scholastic work, is acquainted with some twenty thousand words and likes to use as many as he can think of. What wonder, then, if he "talks over the heads" of most persons!

Every advertisement has or should have a focal point. Multiplication of the focal points if confusing, makes it difficult for the reader to get the message, and practically eliminates the casual reader. When you are paying good money for white space the casual reader is a mighty important personage and should be catered to.

Seven or eight illustrations and badly scattered text are pretty frequent in the advertisements in our trade magazines. In other words there is a multiplication in focal points and the ad suffers. We are talking to busy men who usually just skim the trade papers. Make it easy for them to stop at our ads.

The same principles that apply to our trade paper advertising also hold true in our general advertising, except that the cost of the white space is vastly multiplied. Why waste our employers' money with non-essentials, with too much cake and too little good white bread, with a plethora of adjectives and a paucity of that good common sense,—simplicity?

## Contest Ends in Week

**As announced last week, Moving Picture World's Star Popularity Contest will end on March 1. In order that recapitulations may be made of the returns to determine how the drawing powers of stars vary according to locality, it is again most urgently requested that exhibitors who have not already sent in full returns on contests they have held, do so at once.**

**Advices this week indicate that local conditions in small cities and towns have prevented exhibitors from running the contest to date, and that it may be run after March 1 in many places. Moving Picture World is glad to have exhibitors test the box office value of the contest, but it is, of course, understood that these contests can have no effect on the national total.**

## *An Acknowledgment*

Moving Picture World acknowledges receipt of a check for $78.50 for the Hoover Relief Fund from George M. Daniell, manager of the Vivian Theatre, Vivian, West Virginia.

# Keeping in Personal Touch

By FRITZ TIDDEN

L. F. GUIMOND has been appointed director of advertising and publicity for Realart, succeeding John P. Fritts.

Another addition to the Realart personnel, in the California division of the organization, is none other than the justly famous and convivial Percy Heath. Percy has been signed to write scenarios.

* * *

Jack Eaton goes over to Goldwyn to assume charge of the sales and distribution of short reels and the Bray productions now being released by that organization. It is said that the move will in no way affect his connection with Town and Country Films.

* * *

Foster Moore, sales manager for Jans Pictures, Inc., left last week for Montreal where he will negotiate some important business for his firm.

* * *

If photoplays were consistent these bone dry days all inebriates would be soda fountain adicts. When the victim of carbonated moisture staggered out of a candy store sub-title remarks something like these would be flashed on the screen:

"Driven mad by nut sundaes"
"Shot to pieces by grape juice"
"Rent asunder by banana split"
"Spiffed by malted milk"

* * *

Hi Speed, as yet better known as old Walt Hill, who is responsible for the above wise crack, has been decorated with the Order of the Sheriff by his fellow members of the Selznick Social Association. Also he is known as Bill Devery. The organization had a suitable sheriff's badge made last week so that Walt can at least appear to have more authority when he polices the games indulged in at the club meetings.

* * *

Leo Brecker, owner and manager of the Plaza Theater, New York, recently applied to the building department of the city for permission to cut down the large stage in his theatre and thereby have room for more seats. The building department said he could but that the official permission would not entangle itself from the red tape and be forthcoming to the manager until six weeks' time. Brecker said it wouldn't be any good then as he expected to play Chaplin's "The Kid" in three weeks.

* * *

W. A. Aschmann, Chicago branch manager for Pathe, is now in New York. A statement of the excellent business conditions prevailing in Chicago and the middle west is published in another part of this issue.

* * *

What is the hardest thing for an actor to do naturally? Express great love or hate, you will probably answer. Not at all, says Clifford Robertson, Goldwyn casting director. The most difficult thing is to eat in a life-like manner, he asserts. Mr. Robertson tells a story of the late Nat Goodwin, who had real eggs served. One night the eggs were bad, and so was the acting.

* * *

Carol Trowbridge, assistant to the general sales manager of United Artists, returned to town after having visited the corporation's exchanges in Buffalo, Pittsburgh and Cleveland.

Compulsory theatre-going is the latest order of the day in Petrograd. The Soviet government has decreed that a fine, payable in food rations, is to be inflicted on all persons who, after official invitation, omit to go to the theatre to enjoy the entertainments advised by the rulers who blandly assert they are staging a free country.

Imagine having to pay an apple for not putting in an appearance at "Forbidden Fruit," or being garnisheed an undressed salad for not attending a Mack Sennett comedy.

* * *

Charles Leonard Fletcher, the author and vaudeville actor, and recently the editor of Timely Topics, has returned to the two-a-day, offering a monologue of characterizations. Incorporated in his dialogue are a few dignified and pertinent arguments in favor of the anti-blue law movement. It is a good idea. His words have more effect because they do not take on the appearance of wise cracks made for the sole purpose of squeezing out a wheeze. If more vaudeville actors followed Fletcher's example and included good propaganda in their acts much good would be done in counteracting the efforts to Bowlbize and Craftize our Sundays.

Hist! The local version of "The Great Al Lichtman Mystery" is on foot again. Lichtman is expected back from his trip to the coast this week. Perhaps he will then have something to say except "I don't know" and will ease this terrible, dramatic suspense as to his future activities.

* * *

A last minute addition to the passenger list of the Adriatic was William B. Stanley, of Export and Import Film Corporation.

* * *

S. R. Kent, Famous Players-Lasky, has left for a week's sales trip.

* * *

Claremore, Oklahoma, celebrated the visit of its greatest son recently when Will Rogers stopped off in the little town to see the sights of his boyhood. The town turned out en masse to greet the famous actor and Rogers made one of his characteristic speeches before all three of them from the platform of the train's rear car. He grasped this opportunity to visit his home town when he was en route to New Orleans for the exterior scenes of "An Unwilling Hero."

* * *

The Green Room Club's annual pool tournament for the Dr. George Lewis Cup has just been completed. The 1921 leg on the cup was won by Victor Sutherland, the well known legitimate stage and motion picture actor. Modesty forbids us mentioning who won the second prize.

* * *

Another arrival from Palm Beach, just in time for the first real touch of winter we have had, was Herbert Brenon, and he immediately started work on "The Sign on the Door," shooting scenes with Lew Cody and Charles Richman, in which Norma Talmadge does not appear as she is still vacationing in the summer climes of Florida.

* * *

E. V. Durling, editor of the Selznick News Reel, has been laid up with another of his spasmodic attacks of boilitis, the said trouble taking place in the lower back portion of his cranium, familiarly known as the neck.

* * *

Leonce Perret, the celebrated French director, sailed for Europe on the La France last week. M. Perret will first go to Paris where he will arrange for the production of his next picture, "Koenigsmark," which is taken from the story by Pierre Benoit, published in this country under the title of "The Secret Spring." When arrangements for this production are completed M. Perret will visit England to confer with officials of an important producing company who have asked him to make a series of elaborate productions for them in this country

* * *

It is learned that Fannie Hurst contemplates lecturing at the University of Illinois during her leisure time. But by leisure we do not exactly know what is meant. Maybe it is the spare time she has left over after she only supervises the film production of her first novel, "Star Dust," write a dramatic version of "Humoresque," which is to be produced on the stage this spring, finish off one short story that she contracted to complete before a certain time, start work on another that must be a rush job, lecture before the Federation of Women's Club in Pittsburgh and give a reading under the auspices of the Board of Education at the Natural History Museum in New York.

* * *

Our attention has been called to the fact that Jim Beecroft is a consistent reader of "Keeping in Personal Touch," perusing the page word for word week by week. Our attention was also called to the fact that J. B. said we were discovering new people in the film business. We have always been known as a little Columbus, but he meant it for a wise crack in that the name of a well known man was misspelled. He said in his "column" that the error occurred "last week." For such a purist and for one so pedantic Jim should really be more careful. Our error appeared the two weeks before. Any hard feeling we might have towards Jim for telling his circle of serious readers about our mistakes is completely overshadowed by the joy we feel that he reads our stuff so carefully. And we thank the person that called our attention to Jim's scolding.

* * *

Some where up above there appears a paragraph touching on the Selznick Social Association. Since that was written we learn that the organization's ranks are to be somewhat depleted. It seems that some blue slips were passed around the office at 729 in a general staff cutting. Among the recipients of the notices that they were through are Charles McClintock and Louis Maringello. Selznick's loss will be somebody else's gain.

# News of the West Coast

By A.H.GIEBLER

## Los Angeles Film Men Planning National Campaign to Fight Proposed "Blue Laws"

THE proposed "blue laws" affecting the exhibition of photoplays, and the censorship of pictures are to be fought vigorously by producers and directors in Los Angeles. A meeting has been called for the night of February 28 at the Los Angeles Athletic Club, at which a definite campaign will be mapped out that will be nation-wide in its scope.

William D. Taylor, director of the Motion Picture Directors' Association, took the initiative in the movement to organize the fight against the reformers who are urging censorship of pictures and the prohibition of Sunday presentation of screen plays. Among the organizations which have been invited to have representatives at the meeting, are: Motion Picture Producers' Association, Motion Picture Art Directors' Association, Assistant Directors' Association, American Society of Cinematographers, Society of Illuminating Engineers, Screen Writers' Guild of the Authors' League, Western Motion Picture Advertisers, Photoplayers' Equity Association, Los Angeles Film Exchange, Theatre Owners' Asociation, Los Angeles Theatre Association, Motion Picture Operators' Union, Ethical Motion Picture Society of America, and the Girls' Hollywood Studio Club.

### Neilan Going to New York

Marshall Neilan will produce his next picture for Associated First National release in New York. He left recently, accompanied by his studio staff, consisting of David Kesson, cameraman; Leeds Baxter, business manager; Lucita Squier, continuity writer, and Daniel Grey, film editor. Pete Smith, Neilan's press representative, preceded the party by a few days. The title of the picture has not been announced from this end, but Colleen Moore, who is already in the East, will play one of the leading roles.

### To Produce Five Reelers

The Pacific Film Company, with a studio in Culver City, has begun a series of one-reel comedies featuring George Ovey, John J. Hayes is manager of the company, and announces that he plans to produce five-reel features in the near future. "The Call from the Wild" has just been completed by the company. This picture is in the form of a scenic drama, with little Frankie Lee and Highland Laddie, a dog actor, as the co-stars in the film.

### New Theatre in Hollywood

The new Apollo Theatre on Hollywood Boulevard opened its doors this week with a Charles Ray picture as the chief attraction, and appropriate ceremonies to mark the event of the opening. This theatre is listed in the holdings of Gore, Ramish and Lesser, and is number forty-one of the West Coast playhouses controlled by this firm. The theatre is very modern in its equipment, and is artistically and tastefully furnished and decorated. The management of the house will come under the direct supervision of J. M. Young, Leslie Swope and F. A. Grant.

### Wife of Landis Burned

Mrs. Mignon Landis, wife of Cullen Landis, of the Goldwyn players, received severe injuries when her dress caught fire from a small gas stove used for heating at her home in Long Beach last Saturday. Mrs. Landis' mother and sister smothered the flames by wrapping her up in blankets, but not before she had set fire to curtains and draperies in the room. The burns, while painful, are not serious, and Mrs. Landis will recover.

### Gets Return Engagement

A return showing of D. W. Griffith's spectacular photodrama, "Way Down East," is booked for the Philharmonic Auditorium for six nights and five matinees. The return showing began February 21. This production was shown at the Auditorium last fall and ran for several weeks, playing to capacity audiences. The same presentation that marked the earlier showing will prevail again for this limited run, with a symphony orchestra to furnish the music. Matinee prices will be 25 cents to $1.00 and nights, 50 cents to $2.00, plus war tax.

### Tucker Back from Honolulu

George Loane Tucker, producer of "The Miracle Man," and "Ladies Must Live," has returned from a six weeks' trip to Honolulu, where he went to recuperate from the effects of a major operation performed some months ago.

### New Company in Bisbee

The Border Feature Film Corporation is a new producing company recently organized in Bisbee, Arizona, to make two-reel western pictures in which Grant Merrill will star. Peggy Parkan and a strong cast of players will support the star. The officers of the new corporation consist of F. Thatcher, president; G. H. Merrill, vice-president; Rex S. Thorpe, secretary and treasurer. Mr. Thorpe also acts as production manager for the company.

### Found Not Guilty

A suggestion on February 17 in the House of Commons of England that American films depicting scenes of crime should be prohibited importation because of an alleged increase in juvenile crime, was rejected by the government. Sir John Baird, for the home office, said the figures for 1919 show a great decrease in juvenile crime. He also said that there is no reason to believe that the unofficial board of film censors set up by the industry itself, does not function effectively.

### Taylor Elected Director

For the third time during the six years of its existence the Motion Picture Directors' Association elected William D. Taylor director of the organization at a meeting last week. The other officers elected were Harry King, assistant director; Wallace Worsley, technical director; Roy Clements, scenarist, and Norval MacGregor, treasurer.

### Pietro Buzzi Dies

Pietro Buzzi, former grand opera singer, and in recent years a character player in films produced on the west coast, died on February 16. He leaves a wife, formerly Miss Helen Jackman, a music pupil of his, whom he married in 1913.

### Building Soon Ready

Lester Sturm, the newly appointed manager of the William Fox exchange in Los Angeles, reports that the new exchange building, which is being erected on Olive, between Eighth and Ninth streets, will be ready for occupancy by April 1. Mr. Sturm also reports the arrival of a little daughter at his home. The baby was born on February 9, and has been named Margaret Katherine

### Hugo Ballin Searching for New Story to Film

Following the completion of "East Lynee," which is shortly to be released by the W. W. Hodkinson Corporation, Hugo Ballin is spending most of his time in searching the fields of literature for a book suitable for picturization for his third production. Several big novels are under consideration at the moment and it is expected that an announcement will be forthcoming shortly as to which one has been chosen.

In a recent interview Mr. Ballin said: "In accordance with my ideals and my ideas as to what constitutes the perfect form of screen entertainment I must choose my next vehicle with extreme care. I have placed myself definitely on record as being opposed to an over-indulgence of action on the silver sheet and my next picture must be chosen accordingly."

### Paintings for Century

Seven superb mural paintings which are being painted by R. McGill Mackall, a well-known Baltimore artist, will be used to decorate the main auditorium of the Century Theatre, Lexington street, near Charles, Baltimore, a million dollar playhouse for photodramas, which is now being constructed by the Century Theatre Company and of which Charles E. Whitehurst is president.

# *Filming of "The Great Moment" an Elinor Glyn Story, Has Begun*

The big event of last week in Paramount West Coast production activities was the starting of Gloria Swanson's first stellar picture for Paramount, Elinor Glyn's "The Great Moment," which was adapted for the screen by Monte M. Katterjohn, and directed by Sam Wood. The first turn of the camera was made at Burlingame, the ultra-fashionable suburb of San Francisco.

George Melford's company, which went North recently on location for Canadian scenes for "The Money Master," ran into a heavy snow storm which delayed work to some extent. Scenes along the Amazon River in Brazil occupied much of William DeMille's time during the week his production being "The Lost Romance," the original story by Edward Knoblock, scenarized by Olga Printzlau.

Roscoe (Fatty) Arbuckle was working on an island somewhere out in the Pacific Ocean under the direction of James Cruze on Frank Condon's story, "Crazy to Marry," which was adapted for Paramount pictures by Walter Woods. Tom Forman completed work during the week on Thomas Meighan's star picture for Paramount, "White and Unmarried," adapted by Will M. Ritchey from John D. Swain's story.

William D. Taylor began work Monday upon Cosmo Hamilton's story, "The Almighty Dollar," in which Ethel Clayton is starring. Cecil B. DeMille is still busily engaged in cutting his massive all-star production, "The Affairs of Anatol."

# *Good Progress Reported from Goldwyn's West Coast Studios*

Good progress is reported being made at the Goldwyn studios at Culver City on the new productions which recently got under way. Will Rogers, Director Clarence G. Badger and the members of the company acting in Elmer L. Rice's original scenario, "A Bashful Romeo," left recently for Jackson, Calif., to take the exteriors. Sylvia Breamer has been cast for the leading feminine role.

The great ball room scene in Leroy Scott's first original scenario, "The Night Rose," is being photographed under the direction of Wallace Worsley. Three hundred couples appear in it. Director Victor Schertzinger is supervising the cutting of Tom Moore's new starring vehicle, "Made in Heaven," from William J. Hurlbut's comedy.

Director Frank Lloyd will finish in a few days the photography on Charles Kenyon's original scenario, "The Invisible Power," originally called "The Alibi." The homes of several Santa Barbara millionaires will be seen in the film version of Thompson Buchanan's play, "The Bridal Path," directed by E. Mason Hopper.

Director Reginald Barker is making good progress on his next production, a screen adaptation of Rupert Hughes' novel, "The Old Nest," the continuity for which was prepared by the author. The story is one of mother love.

# *Brooklyn Papers and Board of Review Praise "The First Born"*

"The First Born," Robertson-Cole special starring Sessue Hayakawa, which ran at the Strand Theatre, New York, week of January 30, continued successfully the following week at the Strand Theatre, Brooklyn, and at the Strand Theatre, Newark, N. J. The Brooklyn "Standard Union" said: "Fantastic lovemaking, unusual smile material, plenty of wonderful scenery, and a continuation of thrills.

"Not only does the great Oriental star fashion a colorful character in the part he plays, but he welds a story red-hot with intense compelling interest."

The Brooklyn Daily Times commented: "Dull minutes were not made for 'The First Born,' which has for its underlying principle the age-old policy of father love."

At both the Brooklyn house and the Newark Theatre, unusual prologues were introduced to aid in putting over the picture.

Another tribute was paid to the picture in "Exceptional Photoplays," the official organ of the National Board of Review, which said of the production: "No photoplay dealing exclusively with Chinese life and characters has been more effective than this one produced around an essentially tragic tale.

"The lighter scenes between Chan and little Chan Toy are delightful in the sense of the love of father and son which they convey. In this picture, perhaps for the first time, we are enabled to gain a full impression of Sessue Hayakawa's fine power as an interpreter of the psychology and emotions of a people alien to our own.

"The creation of the eastern woman is done almost as effectively by Miss Helen Eddy, an American actress. She makes a Chinese woman appear as beautiful, spiritually and physically.

"Taken all in all, this photoplay's merit, as a picture, is outstanding."

## *Gareth Hughes to Star in Picture*

Gareth Hughes soon will be seen in the first special production to be made under his new contract with Metro. "Barber John's Boy," a swiftly moving tale from the pen of Ben Ames Williams, has been selected by Bayard Veiller as the vehicle for Hughes.

Mr. Hughes was signed by Metro as a featured player, following his decided hit in "The Chorus Girl's Romance," in which Viola Dana was starred. While work on his new stories was going forward he was lent to Famous Players to play the title role of "Sentimental Tommy."

## *"Some" Exports*

Motion picture films exported in 1920 aggregated 47,000 miles in length, or nearly enough to extend twice around the globe at the equator.

## *To Film Dante*

A new Italian company will produce a film on Dante. Work will begin on it shortly. It is intended mostly for foreign consumption.

# *First Three-Reel Lloyd Comedy Will Be Released on March 27*

Owing to special care used in making prints of "Now or Never," Harold Lloyd's first three-reel comedy, Associated Exhibitors, Inc., has found it desirable to postpone the date of release through Pathe from March 13 as announced, to March 27. The distributors explain that this first Lloyd Comedy, made under the contract with Associated Exhibitors, so far exceeds all anticipations that the making of the large number of prints to meet exhibitors' demands requires more than the amount of time usually allotted to that detail.

### *Demand Care*

The enlargement of the Lloyd comedy form to three reels, moreover, has resulted in much happy invention of novel effects, which are not only full of inspiration to laughter but in some instances impressive and demanding the best resources of the laboratory in the perfection of prints.

### *A Young Moliere*

Lloyd's new three-reel comedy form is far from being a simple expansion taking in another thousand feet of film. "Now or Never" is declared more than ever to justify the appellation of "the young Moliere of the screen," which a scholarly Boston reviewer applied to the comedian-producer nearly a year ago. There is a three-reel "situation" provided before beginning the work of production, calling for an abundance of appropriate comic incidents growing legitimately out of the story. It goes without saying that, in addition, the famous Lloydian "gag" creeps in unobtrusively and at every opportunity, but never is of a character out of keeping with either the scene or the story.

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# *New York Premiere of "The Four Horsemen" to Be Held March 6 at the Lyric Theatre*

BEFORE a brilliant and distinguished audience in the Lyric Theatre, New York, on the evening of Sunday, March 6, Metro's "million dollar picturization" of Vicente Blasco Ibanez's novel, "The Four Horsemen of the Apocalypse," will have a New York premiere unprecedented in the annals of motion pictures. This photodrama, which is a Rex Ingram Production from a screen adaptation by June Mathis, will be given a presentation of superlative distinction under the personal supervision of Dr. Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres.

Because of the great success of the Spanish author's novel on both sides of the Atlantic, the appearance of "The Four Horsemen" as a motion picture has been awaited with intense interest in literary and artistic circles as well as in filmdom and theatredom. Plans are being made for the reception at the premiere of Don Juan Riano and Dr. Thomas Le Breton, the Spanish and Argentina ambassadors from Washington; the official consular representatives in New York of Spanish speaking countries; Archer M. Huntington and other officials of the Hispanic Society of America, together with prominent authors, newspaper and magazine editors, college professors, artists, sculptors, as well as notable figures in the film and theatre world.

With its picturesque episodes in the Argentine, its romance against the gay background of Paris and its epic sweep of drama in the big Marne scenes, the screen version of "The Four Horsemen" offers unusual scope for musical interpretation. An elaborate music setting, to be rendered by a symphony orchestra, is being specially arranged by Dr. Riesenfeld, together with other strongly appealing interpretive features, and it is predicted that this photodrama's metropolitan debut will set a new mark in the annals of filmdom.

Arrival of "The Four Horsemen" on the screen has been eagerly anticipated by thousands of admirers of Blasco Ibanez's novel, not only in New York, but throughout the United States, and for weeks various Metro offices have been deluged with inquiries as to the date of the picture's release. With the announcement that "The Four Horsemen" is about to reach the screen comes the news from the publishers that the novel has passed its 161st edition and it still is in heavy demand. Many months ago, it broke all records as a "best seller" in bookdom and its legion of readers throughout the United States alone is estimated at more than 10,000,000 persons.

Likewise, the translation of "The Four Horsemen" into a photodrama has broken motion picture production records. Just a few of the statistics of the picture's production, which was made at Metro's studios in Los Angeles, reveal the magnitude of the understaking. It was six months in the making. More than 12,000 persons were utilizcd. Over 125,000 tons of steel, lumber, masonry, shrubbery, furniture, and varied construction material were used in buildinging its massive settings. More than 500,000 fcet of raw film were exposed. Fourteen cameramen and twelve assistant directors were required in handling and recording the big ensemble scenes. A French village, capable of housing 6,000 souls, was erected and destroyed in the filming of the stirring Marne scenes.

# *A. M. P. A. Dinner Plans Scheduled for March 4, Include Brilliant Entertainment*

COMPLETION of plans for the Associated Motion Picture Advertisers' "Naked Truth" dinner, to be held at the Biltmore Hotel, March 4, shows one of the most notable lists of guests and the most brilliant array of entertainment talent ever assembled in one room for a motion picture function.

"The Naked Truth" dinner, which has been the subject of constant planning during the last three months, promises, it is said, to eclipse any function ever offered in the motion picture industry and will be offered to members and guests as a seven-reeler of super-special merit, released on an exclusive basis to franchise holders consisting of members of the A. M. P. A.

When Director Paul Lazarus, president of the association, takes his place at the head of the table to initiate proceedings for the dinner he will do so as the result of work by a committee that has exerted every effort to make the first of these annual "Naked Truth" dinners by the association an affair that will be formal and still unique in entertainment value and in bringing together executives and leaders of the industry with the advertising and publicity men.

### *Some Who Will Attend*

Among the invited guests who have to date signified their intention of attending are: Adolph Zukor, president of Famous Players-Lasky Corporation; J. D. Williams, general manager of First National Exhibitors' Circuit; H. Schwalbe of First National; Hiram Abrams of United Artists Corporation; Percy Waters, president of Triangle; Gabriel Hess of Goldwyn Pictures Corporation; Lewis J. Selznick, president of Selznick Pictures; William Fox, president of Fox Pictures; Paul Brunet, president of Pathe, and Charles Urban, president of Urban Motion Picture Industries, Inc.

For the entertainment end of the program, which is under the direction of Victor Shapiro, a galaxy of talent has been assembled from the A. M. P. A. membership. Headlining the bill will be "The Big Five" with Herb Crooker, the big five consisting of Jerome Beatty, C. L. Yearsley, Paul Gulick, P. A. Parsons and Harry Reichenbach. Father Time will dominate the sketch in a scintillating series of episodes introducing the Cave Man, the Roman, the Bell Man, the Showman and Just Man.

### *Will Introduce Them*

"The Newer Idea" will be a one-reel feature in itself, presented by Nat Rothstein, Victor Shapiro, Joe Brady and Arthur Brillant in which press agents may meet an introduction to their favorite adjectives and overburdened phrases.

Other members whose services have been enlisted so far for the presentation of stunts on the program include: Paul Lazarus, Hal Fyfe, Paul Sarazan, J. Irving Green, Horace Judge, A. M. Botsford, Maurie Myers, Sam D. Palmer, George Landy, Al Feinman, and Walter F. Eberhardt.

A pageant which will deal with "Blue Laws," censorship and other tribulations incidental to the industry will be a feature of the evening. Tom Wiley, in charge of arrangements, has complete control of the tickets for "The Naked Truth" dinner, admission to which will be limited by the seating capacity of the private dining room.

## *Promotions Announced in Sales Organization*

S. R. Kent, general manager of distribution, recently announced the following promotions in the Paramount sales organization:

Joseph H. Gilday, who for some time has managed the branch exchange at Kansas City and was previously in charge of the Chicago and Indianapolis exchanges, with headquarters at Chicago. Mr. Gilday succeeds Harris P. Wolfberg, who recently resigned to enter the coal business.

Herbert Elder, branch manager at Cleveland and formerly at Pittsburg, is promoted to the position of assistant sales manager at the Home Office, suceeding John W. Hicks, Jr., who goes shortly to Australia as managing director of Feature Films, Ltd., Mr. Elder is succeeded as branch manager at Cleveland by P. A. Bloch.

Philip Reisman, branch manager at Minneapolis, is promoted to the position of district manager in charge of the Minneapolis, Omaha and Des Moines offices, R. C. Li Beau remaining in supervision of the Kansas City and St. Louis offices.

## *Film Arrangements Made*

In New York, where he is now arranging his affairs so that he may speedily return to Los Angeles to concentrate his activities there, Oliver Morosco has concluded one of the biggest film transactions in the history of the motion picture industry. By the terms of a contract signed by Morosco and executives of Associated First National Pictures, Inc., the recently projected Oliver Morosco Productions, Inc., will release its entire film output through Associated First National.

*JOHN W. HICKS, JR.*

*Managing director, Feature Films, Ltd., Sydney, Australia, distributors of Paramount pictures in Australia and New Zealand*

# "The Avenging Arrow" Booked at Ten Theatres in St. Louis

THE steadily growing fame of Pathe motion picture serials finds the latest, Ruth Roland's production, "The Avenging Arrow," enjoying a special triumph three weeks before the date of its release, March 13, the company says.

Frank Harris, Pathe Exchange branch manager with headquarters in St. Louis, rounded up last week's routine by reporting the booking of a first run of an entire week for the picture at Phelps' Grand Opera House. And this was merely the prelude of the report. The really significant part related to contracts with The Famous Players' Missouri Corporation booking the new serial at ten of its St. Louis houses.

This list of Famous Players theatres which will show "The Avenging Arrow" in a single city have seating capacity averaging 1,500. They are: The Gravois, Arco, Novelty, Maffit, Lowell, Lyndell, Lafayette, Grand Florissant, Shenandoah No. 1 and Juniata.

## Ethel Clayton to Lead in "Wealth"

Herbert Rawlinson has been signed to play the leading male role opposite Ethel Clayton in "Wealth," which is to be a William D. Taylor production for Paramount, the story being by Cosmo Hamilton.

The theme of "Wealth," previously titled "The Almighty Dollar," is that money is a curse when it takes a way the incentive for work. It tells of an only son whose millionaire mother holds the purse strings—providing for his every desire but limiting his independence. A marriage with a young artist, played by Miss Clayton, starts a dramatic sequence.

## Managing Alcazar

Herbert LaBelle, a theatrical man of seventeen years' experience, who has for several months been manager of the Grand Theatre, has been made manager of the Alcazar, the principal Tampa, Fla., theatre of the Lynch enterprises. W. C. Johnson has been made manager of the Grand, which henceforth will be a first run theatre.

## "The Hick" Has Been Sent East

"The Hick," Larry Semon's first comedy of the year, has been shiped to Eastern Vitagraph from the Los Angeles studios and soon will be on the market. It follows "The Sportsman," and is now undergoing heavy first runs everywhere in the United States and Canada.

"The Hick," is an indication, according to the star comedian, of the high class type of comedy which he intends to produce during the year. The picture starts on a farm, but quickly gets into the bright lights of city night life.

There is much rapid fun for spectators of all ages, it is said, and sufficient change of scene to make the comedy appeal in any locality. During the filming of "The Hick," Larry was injured and spent two weeks in bed. During the two weeks, however, he wrote his next comedy, besides adding much to the final scenes of "The Hick."

## Russell Leads in "Bare Knuckles"

William Russell will be seen shortly in a production entitled "Bare Knuckles," which lacks none of the typical snap and punch of the usual Russell offering, it is stated by the William Fox offices. The story is from the pen of A. Channing Edington, while James Patrick Hogan contributed the scenario and direction.

Russell plays the part of Tim McGuire, a construction boss. The film is distinctive for some of the wildest snowstorm scenery ever screened. While the company was on location in the Sierras, it was struck by the fiercest blizzard experienced in those parts in forty years. Mary Thruman, a leading woman, whose pulchritude enhances the rest of the beautiful scenery of the film, plays opposite Russell.

## Ziegfeld Films Will Likely Be Powerful Dramas

With the production of his first independent picture, "The Black Panther's Cub," W. K. Zeigfeld has made a definite place for himself in the motion picture field, for critics have declared that his initial production has entertainment values. W. K. Zeigfeld's productions probably will not be along the same lines as those of his brother, Florenz, Jr., on the stage. His stories are more apt to be along strong dramatic lines. However, the Parisian atmosphere in "The Black Panther's Cub" might well have been his brother's achievement, though the contrast of these scenes with the wholesome, home life and the beautiful exteriors in the hunt scenes of the English episodes show "W. K.'s" dramatic training.

## Maigne Finishes Film

Charles Maigne, special Famous Players director, has completed work on his new Alice Brady picture, "The Tower," which he wrote in collaboration with Samuel Merwin. The role portrayed by Miss Brady is one peculiarly suited to her personality, being that of a wealthy society girl with all the comforts of the world at hand, but who nevertheless becomes the center of a dramatic storm. Mr. Maigne selected a cast of well tried ability to support Miss Bardy.

## In River Falls

Phillip T. Paynter and Roy L. Alton have purchased a lot in River Falls, Wis., for the erection of a picture theatre. It will accommodate about 600 people. A small stage will probably be built for occasional vaudeville. Work will begin immediately.

## Dorothy Dalton Selected as Lead

Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation and producer of specials for Paramount, announced in Los Angeles recently that he had selected Dorothy Dalton to play the leading feminine role in his next all-star production.

He did not divulge anything about the nature of the story. Preparations for the production, however, have been going on for some time, although the camera work probably will not be started until April. This will be the first time that Miss Dalton has appeared in a Cecil B. DeMille production.

## Penrhyn Stanlaws to Direct Films

Among the interesting announcements made this week in Hollywood by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, is one to the effect that Penrhyn Stanlaws, the noted artist who has been studying the production of motion pictures for the past year at the Eastern and West Coast Paramount studios, has signed a five-year contract to direct Paramount pictures, and that he has been chosen to direct Betty Compson in her first Paramount starring picture.

The title of this picture is "At the End of the World," and it is to be an adaptation of the famous European stage success of the same name by Ernest Klein.

# What The New York Newspaper Critics Said About "Black Beauty" Now Playing at the Strand Theatre

"It is a far better product than the book itself, and it is probable that Anna Sewell would say as much. Must be considered as one of the fine pieces of motion picture work of the season. A picture play deserving of large patronage and long life."—*New York Morning World.*

"Charm and good taste—the production and direction teem with them. 'Black Beauty' is the sort of wholesome entertainment that builds sturdy tissue in the interesting picture industry."—*New York American.*

"Right after the two weeks' run of 'The Kid' the Strand Theatre presents this week 'Black Beauty'—another of the best pictures of the season. The picture is so refreshing in its atmosphere, so kind in its message and so clean in its purpose that it cannot fail to captivate the hearts of motion picture patrons."—*New York Morning Telegraph.*

"The presence of the various stable characters makes this picture one of the alluring novelties of the season. A very attractive production which, in the immortal words of any clothing advertisement, is 'fitted to customers of all ages'."—*New York Herald.*

"It's a job to be proud of, I think, having made 'Black Beauty' into a picture which will please infant and adult, a job which so easily might have been badly done, but is not. At the Strand there were hosts of unnaturally quiet little boys marshaled in to see it. They thought it was 'great stuff'."—*New York Daily News.*

"A picture that will attract thousands of animal lovers to the Strand this week. The film version of this tale follows the book closely."—*New York Journal of Commerce.*

"So skilfully has Vitagraph told this story on the screen that to many it will seem even better than the book itself."—*New York Evening Telegram.*

"As a picture it is indeed a novelty for which the producers deserve more than the usual credit."—*New York Globe.*

"On the silversheet 'Black Beauty' is in many respects a remarkable picture. There are thrills aplenty likewise, the race for the train in the final scene being one of the best filmings of its kind the motion picture world has produced, with a succession of sensational riding feats. Jean Paige has an appealing beauty. She screens and plays extremely well. Her supporting cast is of the best."—*New York Evening Mail.*

"One of the unique offerings of the season is 'Black Beauty,' which atones for many a vampire-laden blight of the past. It's a relief to meet with actors who aren't always trying to register. Jean Paige leads the human battalion and does it as one to the manner and the saddle born."—*New York Evening Sun.*

"'Black Beauty' scores. There is an excellent race to climax the story."—*New York Journal.*

# Short Subjects of Importance

### *Pathe Reiew No. 92*

Scenes from the Lake Otsego region of upper New York, made famous in the stories of James Fennimore Cooper, lead this number, revealing much of still primitive wildness. Status of Leatherstocking and his dog and one of an Iroquois Indian, are shown. The slow camera process gives an analysis of a dance interpretation by Trixie Jennery, very graceful and charming. The making of Japanese flowers from palm fibre paper is an instructive topic. The tinted scenes at the close show life and customs of the present day on the site of ancient Carthage. with ruins of famous architecture.

### *"His Fiery Beat"*

A two-part Sunshine comic, released by Fox, with Bobby Dunn, Olive Dale, Larry Bowles and others in the cast. This opens at a fire house station, where a lot of burlesque scenes of conventional pattern are staged. A clever monkey turns some neat tricks and mixes things up considerably. Some scenes have also been taken on a park lake. The chase after the burning hayrick is amusing and the chief's walk on the hose, stretched in midair, is nicely staged. This is well directed as a whole and should be successful, despite the fact that there is not much of real novelty about it.

### *Movie Chat No. 5*

Charles Urban's fifth "Movie Chat" is fragmentary in composition, but nevertheless has a certain amount of interest. The subjects were photographed in England and embrace an extremely wide variety of events. A tabulated list of the subjects will give some idea of the divergence. The seven incidents making up the reel include motorcycle races, catching rabbits, exhibition of English billiards, obstacle races, yacht races at Cowes, pheasant shooting Sussex. Then the last scenc jumps across the English Channel and there appears some finely photographed and well tinted sunsets seen from the French coast.

### *Kineto Review*

The outstanding feature of "My Adirondack Outing," which is released by Charles Urban as a Kineto Review, are the titles. These are excerpts from the poems of Wordsworth and the person responsible for interpolating them into the scenic deserves abundant credit for the manner in which they fit the following scenes. The photography is excellent and the film is tinted appropriately. The cameraman has selected some exquisite views and the way in which the long shots showing sylvan vistas are relieved by intimate, close shots detailing the natural beauty make it a scenic decidedly worth while.

### *"Out O' Luck"*

Ed Hoot Gibson appears in this two-reel Universal-Western, written by George Morgan. While riding over the plains he encounters some officers searching for two escaped lunatics. Later he reaches a camp where two girls are on vacation. Both Hoot and the girls mistake each other for the lunatics, with amusing results. The plot is rather slight for two reels, but the situations hold considerable humor. The appearance of the real lunatics, one of whom thinks he is Napoleon and the other Paul Revere, brings a good climax to the subject.

### *"The Imposter"*

Thomas Santchi has a good two-reel subject in "The Imposter," written and directed by Robert North Bradbury, and released by Pathe. It is a lumber camp story, with fine scenic locations and the real atmosphere always in evidence. Santschi plays the role of Jerry Hogan, leader of a gang of rough-necks. He and two pals plan a theft, but a touch of home life and love of a girl bring about Jerry's reformation. This is strong in action and builds up a pleasing yarn, though the averted hanging is conventional. The race between a handcar and a canoe makes a novel feature.

### *"Prince Pistachio"*

A one-reel Pathe release, directed by Bruce Gordon, featuring Eddie Boland and The Vanity Fair Girls. This is one of the best of the series thus far, having a fresh, definite plot and considerable small business of a pleasing sort. Eddie appears as a plumber who hunts for a gas leak with a lighted candle. Following the inevitable explosion he has a dream in which he is transported to a distant province, where he becomes prince of the realm and is surrounded by many fair women. His adventures are amusing and quite original in treatment.

### *"No License"*

A one-reel comedy of rather obvious pattern, with Billy Fletcher in the leading role. The story concerns a young couple anxious to marry who determine to elope on a sailing vessel and ask the chaplain to marry them on the boat. The girl's protesting father, on the same boat, gets the license and the chaplain refuses to perform the ceremony. Later the hero finds the license and the father capitulates. This is consistently developed and averages quite well, though the humor is not exceptional.

### *"Putting It Over"*

Some good effects are achieved in this two-reel Universal-Western, written by George Marion. Eileen Sedgwick, who has recently been playing in serials, returns to the shorter form and plays with vivacity the role of a ranch girl who has just returned home from an eastern college. She demonstrates her riding ability by subduing a bucking broncho. Percy Pembroke, a new cowboy hero, is promising. The story interest is conventional, but the action unusually good, and there are some real thrills toward the close.

### *"The Shadow of Suspicion"*

A two-reel Universal-Western, written by George H. Plympton and directed by Edward Kull. The plot concerns a mysterious masked holdup, known as the Lone Rider. The girl, capably portrayed by Eileen Sedgwick, thinks the individual her father and then later imagines it is her admirer, but both men prove innocent. She wins a reward by turning up the real bandit. The plot, while familiar in its general outlines, is not so obvious as some and holds the interest quite well. The action is swift and pleasing.

### *"Made in the Kitchen"*

The newest Mack Sennett study in home brewing goes well beyond previous work in this direction and should reap a greater harvest of laughs. The stunts are numerous, well connected and funny, though much of the humor is derived from the exploding bottles, which has been overdone. The story falls naturally into three parts, opening with the family, which includes Louise Fazenda and John Henry, in bed. John Henry wakes up first and with the usual result. This section is fast moving and genuinely funny. Then follows a series of brewing episodes with the youngster working his hardest to undo the heroic efforts of his father to defy the Volstead act and the prohibition amendment. There is much to this besides the popping bottles and it builds up a series of real laughs. The third section shows John Henry in the bath tub. He is rescued by his father, who gets locked into the bathroom with the pretty wife of his neighbor. The latter does not see the humor of the situation until long after he has knocked the supposed offender for the count and his belated appreciation of the joke supplies the climax to a better than usual two reeler.

### *"When Eve Fell"*

Dotty Wolbert appears in this one-reel burlesque comedy, directed by James Clemens and released by Universal. Three plaster paris statues of Eve, two of which become broken, play an important part in the number. The humor is of the broad, knockabout sort and will make a strong appeal in houses where this is most appreciated, the situations having a real comic touch. Eddie Barry, Francis Feeney and Helen Darling are in the assisting cast.

### *"The Show Down"*

Art Acord appears as the cowboy hero of this two-part Universal subject, written by William E. Wing. It is the conventional story of a wild western youth, fond of shooting up bars and raising trouble in a good-humored way, but whose heart is in the right place. The second reel develops some fine mountain views and some excellent melodramatic moments. The hero's rescue of the girl is thrilling and the defense of the cabin exciting. In spite of its familiar plot ingredients the subject should succeed. Marcella Pershing plays the girl acceptably.

### *"The Trigger Trail"*

A conventional two-reel Universal-Western subject, written by James E. Hungerford, with Jack Perrin, Louise Lorraine and Jim Corey in the cast.

The hero is a suitor for the hand of the sheriff's daughter, but the sheriff does not give his consent until after the young man brings in an outlaw, called the Coyote, single handed. The round-up of the bandit and his capture are the interesting features of the story. The scene in which the outlaw forces the hero to shoot the sheriff seemed improbable, but will probably please lovers of the melodramatic. The number is one of average strength.

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *Sidelights and Reflections*

Score a new advance for the screen—thanks to the laws of dramatic construction. Quite a spell ago this publication began to suggest that the surest way to improve the photoplay was to pay more attention to the rules of play making. This advice was scoffed at in print by an esteemed contemporary of ours, who attempted to laugh our case out of court by claiming that the public cares nothing about how a motion picture is constructed, all it wants is to be entertained. Which is true as far as it goes—but does not explain that the better a picture is constructed, the greater its reaction upon the spectator.

The early days of the screen constituted the tallow candle period of the moving picture. Before the discovery of the kerosene lamp all that the public asked of the candle maker was a good grade of tallow and the proper care in manufacturing the candle. According to their light, every man and his neighbor were thus getting illumination service of the highest quality. But certain restless souls were not satisfied and their determination to find something better brought about the kerosene age.

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The moving picture was improved in the same way: by the restless souls in the production side of the business not being satisfied with what the public was getting. Once introduced to the kerosene lamp the public refused to go on using the tallow candle. The same thing happened when gas was introduced and the invention of the electric light found the public ready and willing to accept it. The first theatre lighted by gas was the wonder and admiration of its time. The use of electricity has permitted great improvements in the staging of plays and made the showing of moving pictures possible. All of these discoveries were based upon the fundamental laws of illumination. All of the advances of screen fiction are based upon the fundamental laws of the drama.

The words of Maximilian Harden, the German critic, concerning the screen, should be taken with a large pinch of salt. The caustic and erudite editor may be pleased to write that: "The tiresome effort to compete with the theatre, to bungle along after the drama, is bound to remain unfruitful artistically," but his opinion does not alter the fact that the screen has made its advance solely by getting closer, step by step, to the form and principles of dramatic construction as it is found in stage drama. To demand that the screen shall not imitate the stage is to say to the sculptor: "Do not imitate the art of the painter: You work in a different medium and have nothing in common with the other art." Certain fixed principles govern both arts.

* * *

Certain fixed principles govern both the stage and the screen. The screen version of "The Four Horsemen of the Apocalypse" proves this conclusively. The laws by which the great dramas of the stage have been constructed have been followed more closely in this moving picture than in any other piece of film fiction of equal scope of theme. It is the best sustained drama of the shadow stage. It scores a new advance for the screen—thanks to the laws of dramatic construction.

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## *"Two Two-Reelers"*

### *C. B. C. Film Sales Corporation Offers "A Daughter of the Law and "In Again Out Again"*

Reviewed by C. S. Sewell.

C. B. C. Film Sales Corporation on its short subject program is offering via the state rights market a Hallroom Boys' comedy, "In Again Out Again" and a Star Ranch Western, "A Daughter of the Law."

**"In Again Out Again"**

This comedy is a satire on motion picture making, and shows in a humorous manner the efforts of Percy and Ferdie, portrayed by Sid Smith and Harry McCoy, to become real screen actors. They meet with many vicissitudes before they finally get into a studio, and many more after they get inside, and are finally unceremoniously ejected. This theme has been used before, but there are a number of laughs in the comedy, and Sid Smith does some good knock-about work. As a whole, it is not up to the standard of "A Dog-gone Mix-up," due principally to the absence of Smith's stunts which were a feature of the previous comedy. The cast also includes Polly Moran and Lillian Hackett. Del Pratt directed.

**"A Daughter of the Law"**

Grace Cunard is the star of this western subject, while Cole Herbert appears in the principal male role. It is somewhat better than the average two-reeler of this type and tells an interesting story of a girl revenue officer who goes into the mountains to trail moonshiners. She is discovered and is about to be killed by the enraged moonshiners when it is suggested that she be tied to a log and allowed to drift down stream over the rapids. One of the moonshiners, urged by his mother with whom the girl has become friendly, helps her to escape. She goes back to headquarters and reports failure. A romance has begun between the two and the girl later goes back to her mountain lover.

Grace Cunard gives a satisfactory performance as the girl and there is a thrill when she is tied to the log and started down stream. There is considerable action crowded into the two reels, but the development of the romance is rather abrupt. The types of mountaineers are good, and Cole Herbert as the lover gives a creditable performance.

## *"Dynamite Allen"*

### *Fox Picture Features George Walsh In Loosely Built Melodrama*

Reviewed by Robert C. McElravy.

A strong story interest is in evidence in "Dynamite Allen," a Fox production, but there is careless construction and an unevenness of development which lessens the enjoyment of the spectator. There are a number of points which are not fully explained, giving a choppy effect to the action, though the interest is held quite firmly throughout the entire picture by some unusual melodramatic effects. Editing, and perhaps the introduction of a few pertinent subtitles, might do much to clear up the picture, which has a great deal in its favor.

The story is quite out of the ordinary and the opening reel, picturing the murder, with no one present except a little blind girl, brings out forcibly a strange situation. A succession of intense and well-staged melodramatic happenings are the features that will probably carry this production over with uncritical spectators. The murder, the kidnapping of Betty Reed, the dash of the engine off an open bridge, the gang fighting, burning of the cabin and dramatic church scene, are all strong features for this type of story.

**The Cast**

"Dynamite Allen"..... George Walsh
Betty Reed.....Edna Murphy
Jenny Allen.....Dorothy Allen
Sue Bennett.....Carola Parsons
"Bull" Snide.....Byron Douglas
Howard Morton.....J Thornton Baston
Mrs. Roger Pitney..Nellie Parker Spaulding
Mrs. Sid Allen.....Mrs. Lottie Ford
Sid Allen.....Brigham Royce
Lawyer Smoot.....Frank Nelson
"Simp" Hallett.....Billy Gilbert

Story and Scenario by Thomas F. Fallon.
Directed by Dell Henderson.
Length, Five Reels.

**The Story**

Betty Reed, in "Dynamite Allen," is a little blind girl, living in the home of Sid Allen and his family. Allen is employed in a coal mine owned by Roger Pitney. "Bull" Snide and Howard Morton, the latter a nephew of Pitney, determine to kill the owner and place the blame on Sid Allen, against whom they have a grudge. The crime is committed with no one present but Betty Reed. The little blind girl mistakes "Bull" Snide for Allen and by her testimony later helps send the innocent victim to prison.

Years later Betty Reed returns to the village, after gaining her sight. She finds Howard Morton living with his aunt and a girl named Sue Bennett. The latter has been installed in the house under Betty's name, but Mrs. Pitney is quickly undeceived and recognizes the real Betty.

In the meantime Betty has met with timely aid from the son of the condemned man. He saves the girl from kidnappers, led by "Bull" Snide, the guilty man. The exposure of "Bull" Snide and Howard Morton follows. Young Allen ferrets out the real facts of the murder, Bob and Betty fall in love.

**Program and Exploitation Catchlines:**

A Blind Girl's Testimony Sent an Innocent Man to Prison.

A New George Walsh Production.

**Exploitation Angles:** Sell George Walsh and hammer on "unsupported testimony of blind girl sends innocent man to prison for murder." Make this your selling point rather than the entire story, and hook up with circumstantial evidence. Paint a box red, letter it "Dynamite" in white letters and stick it in the lobby, with guard ropes for a few days, then add the quotation marks and "Allen" a week before the opening.

# Newest Reviews and Comments

## *"The Old Swimmin' Hole"*

*First National Presents Charles Ray In Version of Riley Poem*

Reviewed by Robert C. McElravy.

The outstanding features of "The Old Swimmin' Hole" are its remarkably vivid visualization of rural life in Indiana, its power to awaken reminiscences in the mind of the spectator who knows small town existence, and its fine assortment of incidents typical of that life. The strong point of the production is found in its remarkable atmosphere, but this is also its weakness, for it might be termed a picture without a plot. In this it disappoints, for it requires a definite story interest to make the production a success. As it stands, it is a series of bright, entertaining pictures, but at no time getting a real grip on the emotions.

A novel feature of the picture is the absence of subtitles. The continuity has been handled so cleverly that there is not the slightest difficulty in following the plot.

Charles Ray plays the leading role, that of an overgrown country boy, with a tattered straw hat, a checkered shirt and trousers that quit half way between his ankles and his knees. His work is admirable throughout. The role is another proof of Ray's pronounced gifts in this field, despite the handicap of practically no story interest. The supporting cast has been carefully chosen and adds to the truthfulness of the picture.

**The Cast**

Ezra ..... Charles Ray
His Pa..... James Gordon
His Ma..... Blanche Rose
Myrtle..... Laura La Plante
Esther ..... Marjorie Prevost
Skinny ..... Lincoln Stedman

Poem by James Whitcomb Riley.
Length, Five Reels.

**The Story.**

Ezra Hull, in "The Old Swimmin' Hole," is a plain country boy, who spends his idle time fishing or at the "swimmin' hole" with his boy friends. Ezra attends the village school, presided over by a stern male teacher. The youth greatly admires a girl named Myrtle, and spends much time passing notes to her between his bare toes. A fat boy, called Skinny, also likes Myrtle and she usually favors him with her smiles. Ezra on one or two occasions indulges in fights with Skinny, but the battles are amusing rather than brutal as neither youth is of a combative nature.

One day when Ezra has been given the job of tending his baby sister, he takes the child to the swimming hole. His mother follows and when she appears Ezra ducks under the water, remaining there until she departs. The baby is plastered with mud during a fight between the boys. Ezra also goes to the "pirate den," where he smokes a pipe full of corn silk and gets sick. On the day of a farmers' picnic he takes Myrtle out riding in a boat, but she knocks him into the water and runs off with Skinny. Ezra says he is through with "wimmin," but he is finally comforted by a girl from school who has long admired him in secret.

**Program and Exploitation Catchlines:**

An Adaptation of the James Whitcomb Riley Poem.
A Real Story of Rural Life.
Story of Boys in a Country Town All Up to Boys' Tricks.
Charles Ray Enters the Pirates' Den and Is Defeated by Corn Silk.
See How Charlie Takes Care of His Baby Sister.

**Exploitation Angles:** Play up Ray and make what you can of the Riley name. Then do the rest of the selling with the appeal to boyhood recollections. You will do well to slide on the story using such lines as "just the vagrant memories of bygone summer days."

## *"The Devil's Confession"*

*A Melodramatic State Rights Production Released by Circle Film Attractions*

Reviewed by Louis Reeves Harrison.

"The Devil's Confession" is a conventional melodrama placed in rural environment. It is based on the idea of the innocent man unjustly accused of murder and convicted on purely circumstantial evidence, while his rival for the hand of a teasing country girl is the guilty one, the "Devil" in question, whose last moment confession save the victim of circumstances from execution. The well-known materials are used in order to reach a crisis of possible death averted by a girl riding hard to save the hero from a disgraceful and undeserved fate. That is the sole purpose of the story, a condition of suspense at the end.

The acting of Frank Williams as Bob Perry, Lillian Ward as Kate Perry and Louise Lee as Rose is of good quality.

The characterizations are not strong enough to make this suspense very high, and there is little compensation in the types selected for interpretation, though the work of the entire company and that of the director as well displays undoubted sincerity. This earnestness, and the condition of suspense aroused may put the story over where audiences are neither wise nor critical, but, at best, "The Devil's Confession" cannot be ranked very high according to modern standards. Its sum total of merit, after making all due allowances, places it as only fair entertainment.

**The Cast**

Bob Perry.....Frank Williams
Kate Perry..... Lillian Ward
Ma Perry ..... Mary Eberle
Rose .....Louise Lee
Neil Drake..... Harold Foshay

**The Story**

"The Devil's Confession," as might be expected, is not made from good motives. The devil himself is the city chap, Neil Drake, who trifles with the affections of Rose Hill until her true love, Bob Perry, is deeply incensed. Bob loses his temper at a country dance and thrashes a scandal monger, threatening to kill him. When the man is found dead Bob is arrested. On no other evidence he is convicted of murder, whereas the deed was that of Neil Drake and done in self defense. Drake permits the innocent to be convicted and sentenced to death because he covets Rose.

Appeals for mercy are made to the governor of the state in vain. The sentence of death is imposed, and it is about to be put into execution, when two children find the cap of Drake in a brook near the scene of the murder. Bob's mother and Rose are at the Governor's house 'pleading, when Bob's sister Kate gets possession of the cap and conceives the idea of Drake's death. She entices him to use the ouija board and forces a confession through its revelations. When she obtains it in written form, she telephones the Governor, but he refuses clemency until he sees it. Kate thereupon mounts her horse and rides through many misadventures in time to save her brother and all through "The Devil's Confession."

**Program and Exploitation Catchlines:** He Trifled With the Affections of the Girl Until He: Real Lover Appeared—Then Came the Crash.
Story of a Man Who is Unjustly Accused of Murder and Convicted.
A Melodramatic Production With a Country Town Locale.

**Exploitation Angles:** Slide on this and pin the sale to the circumstantial evidence angle, then work with toy and book stores on ouija boards with strong cards, but don't tell just how the board is used to help unravel the crime. Get them guessing.

## *"The Ghost in the Garret"*

*Clever Comedy Drama Released by Paramount Stars Dorothy Gish*

Reviewed by Mary Kelly.

Dorothy Gish and her director, F. Richard Jones, have made of "The Ghost in the Garret," a smooth combination of fun and thrills. Just when the situation becomes precarious, a farcical touch is added —this in the star's inimitable fashion—so that the effect is one of refreshing surprises. Interest and action increase as the story proceeds, showing excellent dramatic construction.

Miss Gish's personality is the dominating force, and this role is one that alternately exploits her capricious charm and wins sympathy for her. The introduction takes the heroine to the haunted hang-out of the thieves, where a riotous succession of some of the funniest scenes ever filmed takes place. These consist chiefly of the girl's wild attempts to conceal herself from the desperadoes who, one by one, succumb to the death-scare that the house is haunted. Her mystifying appearances and disappearances, her transition from girl to ghost, from ghost to arm-chair have been adroitly managed.

A capable cast assists in making the picture a pronounced success.

**The Cast**

Delsie O'Dell..... Dorothy Gish
Gilbert Dennison..... Downey Clark
Dennison's wife.....Mrs. David Landau
Bill Clark..... William E. Park
Oscar White.....Ray Gray

Story by Wells Hastings.
Direction by F. Richard Jones.
Length, Five Reels.

**The Story**

Delsie O'Dell, the unwelcome niece of Mr. and Mrs. Gilbert Dennison arrives at their country home, accompanied by Violet, her bulldog, who promptly begins eating up the rug. Her visit grows a little more enjoyable for her, however, when she meets Bill Clark, Dennison's secretary, who falls in love with her.

One night after Bill and she have dressed for a Hallowe'en party, she hears Violet growling from upstairs. Oscar White, a suspicious friend of the family, is searching Mrs. Dennison's room for some valuable pearls. Delsie enters, drops some paste pearls by accident, and Oscar, believing these are the real ones, takes them. He is stopped before leaving the house by Dennison. Oscar manages to drop the pearls into Delsie's pocket. They are discovered and she is banished from the house.

Delsie follows him to an old "haunted" house which she discovers is the abode of a gang of thieves. She hides in an old chest, and begins mystifying the inmates She makes rapid progress through the house, trying to dodge them, and hiding under linen covered furniture. Delsie then turns into a ghost. The men take to drink in their terror, and are afraid to come near her. She manages to get the pearls and to get a message to Dennison who notifies the police, and she is saved—for Bill.

**Program and Exploitation Catchlines:**
Dorothy Gish Makes the Funniest Ghost That Has Ever Been Screened. Just at the Vital Moment, Her Disguise Dropped Off, and all Was Lost—All but her Courage!

**Exploitation Angles:** Exploit Dorothy Gish and her own eccentric line of comedy. An effective prologue might be arranged by having a sort of spooky stage setting with dim white figures flitting across, played to weird music. The theme furnishes a familiar but good angle. Use it like this: Do you believe in ghosts? Neither did the crooks who lived in the "haunted house" —but they were converted after a night of terror!

# Newest Reviews and Comments

## "Straight Is the Way"

*Paramount Releases a Bright Cosmopolitan Production*

Reviewed by Louis Reeves Harrison.

"Straight is the Way" is a gentle sort of comedy of crooks, wrought within the influence of simple and pure-hearted country folk. The story is well told, straight to the point and brightened with amusing subtitles. The effect is both pleasing and humanizing because of admirable typing and a treatment delightfully in accord with the story's mood, for which direction Robert Vignola must be accorded high credit. He has impressed a theme, hardened human nature always has its vulnerable spot, and done so without preachment of any kind, a most satisfactory kind of screen composition.

Rarely well-typed, "Straight is the Way" owes most of its charm to the personality and interpretation of two women, Gladys Leslie as a country girl and Mabel Burt as Aunt Mehitabel. They enlist and hold interest throughout by attractive and consistent characterization. Matt Moore and George Parsons are amusing as softhearted burglars and the general support is above the average. As shown at the Rivoli Theatre, "Straight is the Way" is a genuine attraction, and it will please any audience where it is shown.

**The Cast**

"Cat" Carter..... Matt Moore
Aunt Mehitabel.....Mabel Bert
Dorcas ..... Gladys Leslie
"Loot" Follett..... George Parsons
Jonathan Squoggs.....Henry Sedley
Constable Whipple.....Van Dyke Brooks
Mrs. Crabtree.....Emily Fitzroy
Bobby ..... Peggy Parr

Directed by Robert G. Vignola.
Length, Five Reels.

**The Story**

When two young crooks from New York, "Cat" Carter and "Loot" Follett, locate in an unused part of an old country home, they do so to go forth at night for burglary. But, as it happens, they are compelled to meet Aunt Mehitabel, the widowed owner of the old home and Dorcas, her niece. They also glimpse the innocence of these simple women through a peep hole. Little by little the men become affected by the kindness and trust shown them by the aunt and niece. Carter pretends to be a detective sent from the city to catch the burglars. He thus covers his own work, but he begins to regret his false attitude on winning the pure love of Dorcas, while Follett is deeply affected by the motherly kindness of Aunt Mehitabel.

Thus it is when these two crooks find the two women in distress about a mortgage on their home, they attempt relief. The ladies feel that "Uncle Henry" has hidden some treasure about the house. The crooks plant a veritable treasure and reveal its location through spirit rappings. They also save it when an old scoundrel attempts to carry it off. Sometime later, when Carter returns a changed man to court Dorcas, he finds his old pal has also reformed and is managing the farm. Both have happily learned that "Straight is the Way."

**Program and Exploitation Catchlines:**

A Comedy Crook Drama.

They Were Real Crooks in the City, But They Soon Softened When They Arrived at the Country Home and Saw the Innocence of the Aunt and Realized the Beauty of the Niece.

A Story of How Two Crooks Lose Their Hard Hearts in the Country.

**Exploitation Angles:** Play this up for a pleasant and unusual comedy, and feature the four players mentioned. This title will lend itself to direction cards reading "Straight is the Way to the Blank Theatre" with arrows pointing the way. You can also hook up hardware stores with "No corkscrew is so crooked it cannot be made straight.

## "The Mistress of Shenstone"

*Robertson-Cole Picture Starring Pauline Frederick Is Strongly Emotional*

Reviewed by Herbert Caryl.

Built around Pauline Frederick's emotional acting is the unusual story of a woman finding herself in love with the one man she most dreaded to meet—the man whose blunder cost the life of her husband in the world war. Lady Ingleby has a heart that is torn by loneliness as the months pass and there is no news from her husband, who is at the battle front. Then comes the news of his death, not at the hands of the enemy but by that of a blunderer in his own command. In this situation Miss Frederick's acting is intensely gripping, and she has been provided with a role well suited to her strong emotional talents. At all times she appears to advantage.

Opposite Miss Frederick plays Roy Stewart, in the role of Earl of Airth and Monteith. Mr. Stewart brings force and dramatic action to the role. He is the mainspring to Lady Myra's heart throbs. Others in the picture are well cast. The scenes, especially the exteriors, are up to the usual Robertson-Cole standards.

**The Cast**

Lady Myra Ingleby of Shenstone, Pauline Frederick
Earl of Airth and Monteith..Roy Stewart
Sir Derysk Brand ..... Emmett King
Ronnie ..... Arthur Clayton
Billie.....John Willink
Margaret O'Meara ..... Helen Wright

Story by Florence Barklay.
Photography by David Jenny.
Directed by Henry King.

**The Story**

The husband of Lady Ingleby, mistress of Shenstone Hall, away at war, has not been heard from for many months. Margaret O'Meara, a humble woman from the Shenstone lodge, has also a heart torn by waiting for news from her husband at the front. The news comes of Lord Ingleby's death. Sir Derysk breaks the news to Lady Ingleby. A War Office official tells her that a comrade of Lord Ingleby had given the order by mistake to fire the shell that killed his Lordship. This man's name is to remain a secret. Sir Derysk induces her to go to Cornwall for a rest. At the inn is a young man, Jim Airth, carrying a great sorrow in his heart. He avoids everyone. Lady Myra falls asleep on the sands, the tide comes in, and Jim risks his life to reach her. The two fall in love and learn that Airth was the man who gave the fatal order. They part, but the woman goes back to Cornwall to the scenes that bring anguish to her heart. Again she is on the sands at the foot of the cliff and again the tide comes rushing in. Once again down the cliff comes Jim. This time as they escaped from death they decided that they cannot live without each other.

**Program and Exploitation Catchlines:**

A Story of Love and Romance With Pauline Frederick.

An Adaptation of Florence Barklay's well-known story, with Pauline Frederick in the leading role.

She fell in love with the one man she dreaded to meet—the man whose blunder cost her husband his life in the world war. See the startling outcome of this unusual situation. It will please you.

A Woman in the Throes of Anguish and Then Swept by the Emotions of Love.

**Exploitation Angles:** Play Miss Frederick for all she can carry, but hook in the big angle of the story with "Suppose you lost your husband in the world war through the clumsy mistake of a member of his own forces. Suppose that you fell in love with a man. And suppose that you then found him to be the person who had sent your husband to his death. What would you do? What do you suppose Pauline Frederick did?"

## "A Perfect Crime"

*Allan Dwan Films a Saturday Evening Post Story for the Associated Producers*

Revlewed by Epes W. Sargent.

"A Perfect Crime," one of the most ingenious stories recently offered in current fiction, has been done into a screen play by Allan Dwan with a love interest, which Carl Clausen, the author, forgot, to cater to the supposed demand for girls in a story. This gives a new twist to the plot since the objective is now the winning of the girl and not the success of the stratagem, but it works to a satisfactory climax through a leisurely but accelerating movement, and it gives Monte Blue a good opportunity to prove his mettle.

Jacqueline Logan, as the girl, plays prettily and responds to the moderate demands made upon her. Stanton Heck, as Thaine, wins sufficient dislike to point up the triumph of wrong over the law, and Hardee Kirkland, as the banker, is always in keeping with his part. The actor who has the small bit as the Mayor should have been programmed. His work merits this distinction. It is a trifle, but it is acting.

The early portions of the story are largely carried by the titles, most of which are well written, and the development is too slow to win immediate interest, but the tempo is timed to the climax and could not well be quickened without detracting from the more important end of the story. The direction is good at all points.

**The Cast.**

Wally Griggs.....Monte Blue
Mary Oliver.....Jacqueline Logan
"Big Bill" Traine.....Stanton Heck
Hallilday.....Hardee Kirkland

Story by Carl Clausen.
Scenario by Allan Dwan.
Directed by Allen Dwan.
Length, Five Reels.

**The Story**

Wally Griggs, who plans "The Perfect Crime," is a bank worker, who passes up small chances for the sake of the big opportunity. He waits to make one big haul. He is a worm in the bank, but in the suburbs, where the bank president, Halliday, makes his home, Wally is "James Brown," a dashing young sport whose tales of wild adventure, primarily designed to win the interest of Halliday, attract the interest of a publisher who promises to put them into a book. Wally loves Mary, who has been done out of her father's fortune by Thaine, now district attorney, who seeks to press his unwelcome attentions upon her. Wally cannot marry on $63 a month and support a young sister. His chance comes when he is given bonds to the value of $25,000 to deliver. He hides them in the vaults and disappears, to reappear as Brown. He courts Thaine's suspicions and when he is arrested and given a third degree he sues for false imprisonment. Thaine is forced by the mayor to compromise the suit out of his own pocket, which brings Mary's money back to her. Then Wally returns the bank funds, pretending aphasia, and lives happily ever after with Mary on the proceeds of his new book.

**Program and Exploitation Catchlines:**

You remember the story. See what a great play it makes.

Do you want $25,000? Here's a way to get it.

**Exploitation Angles:** Play up Monte Blue and tell his friends that he has all the chance in the world to prove that he is an actor. Play on the dual personality with cuts of the two phases used jointly. Slide over the morality of the idea, but make a teaser of the "Do you want $25,000?" This can be worked in the newspapers or as a snipe and will give you a good break. Also announce it as a lesson to the timid.

# Newest Reviews and Comments

## *"The Avenging Arrow"*

*New Pathe Serial Featuring Ruth Roland Begins Story of Absorbing Interest*

Reviewed by Robert C. McElravy.

Lovers of continued stories in the films have come to expect the best in the way of entertainment from the Pathe serials featuring Ruth Roland. They will in no way be disappointed in her new vehicle, "The Avenging Arrow," which is romantic, picturesque and thrilling. It tells a story of the house of Delgado, of which the heroine is a member. She combines the charms of Castilian blood and American girlhood and Ruth Roland has the happy faculty of looking the part. She, more than any serial actress on the screen perhaps, is able to get a strong emotional effect in the midst of exciting situations. She is fearless and athletic and yet at the same time holds feminine appeal. The supporting cast is a strong one.

Edward Hearn, in the character of Ralph Troy, a handsome young American, who wins the Spanish girl, fits into the romantic atmosphere and acts with skill.

The scenes are laid in Southern California, the region of the story itself, which assures a pertinent and delightful atmosphere. Some excellent sunny photographic effects are found all through the opening chapters. The action of the serial is commendable; it carries a story of growing interest, without the choppy effects which are often found. In the matter of costuming and interiors the subject has been lavishly staged.

**The Cast**

Anita Delgado..... Ruth Roland
Ralph Troy.....Edward Hearn
Luisa Traganza.....Virginia Ainsworth
Don Jose Delgado.....S. E Jennings
Don Carlos Martinez.....William Steele
Modoc.....Chief "Big Tree"
Pablo ..... Frank Lackteen
The Hermit.....Robert Chandler

Adapted by Jack Cunningham from the novel "The Honeymoon Quest" by Arthur Preston Hankins.

Directed by Wm. Bowman and W. S. VanDyke.

Produced by Robert Brunton.
Fifteen Episodes.

**The Story**

Anita Delgado, in "The Avenging Arrow," is the daughter of a fine old Spanish family in Southern California, who inherits the proud blood of her race and has at the same time acquired many warm and human American traits. On the day of her twenty-first birthday a fiesta is being given in her honor, attended by many notables of the region. One of the guests is Ralph Troy, a good looking American youth who at once attracts the girl's attention.

Just before the fiesta begins a mysterious arrow is shot over the wall into the house. This arrow bears a message which brings terror to Don Jose Delgado, head of the family, for it is a tradition with the Delgados that danger threatens the life of each daughter as she reaches the age of twenty-one years. Don Jose departs to see if he cannot head off the threatened disaster. He is shot from ambush and wounded by an arrow. Luiz, a mysterious bandit, makes a captive of Don Jose, demanding the hand of his daughter in marriage.

In the meanwhile, during the fiesta, Anita has been lured into a trap by Luisa Traganza, a member of an opposing family. Ralph Troy, discovering her danger, goes to the rescue. He also encounters Luiz and beats him in a hand-to-hand fight. Ralph joins hands with Anita in a compact to unravel the mystery surrounding the Delgados family.

## *"The Concert"*

*Goldwyn Comedy with All Star Cast Well Constructed and Most Amusing*

Reviewed by Sumner Smith

Made up of a series of artificial situations but very well constructed and most amusing, "The Concert," the Goldwyn adaptation of Hermann Bahr's famous stage play in which Leo Ditrichstein starred, is the kind of entertainment that makes people spend an hour laughing. Only an inherent sour disposition can keep a person from being highly entertained by the way in which the temporarily abandoned wife of a temperamental pianist, and a husband whose wife has run away with the pianist, teach their recalcitrant "halves" what's what.

The acting in this clever comedy is exceptionally good, the work of Lewis S. Stone as "The Maestro" being about all that could be desired. Raymond Hatton, as Dr. Hart, and Myrtle Stedman and Mabel Julienne Scott, as two very different types of wives, supply good comedy.

Where the scenic effects are not beautiful, they are at least up to the standard, the skill of Director Victor Schertzinger showing plainly in the scenes. The one fault which might be found with the picture at this time when blue law folk are busy, is that two or three of the subtitle are in an unnecessarily cynical vein, but this is a very minor fault. The subtitles are generally good and gained many laughs when the picture was shown this week at the Capitol Theatre.

**The Cast**

Augustus Martinot.....Lewis S. Stone
Mary, his wife.....Myrtle Stedman
Dr. Hart.....Raymond Hatton
Delphine, his wife.....Mabel Julienne Scott
Eve ..... Gertrude Astor
Pollinger ..... Russ Powell
Secretary ..... Frances Hall

From Play by Hermann Bahr
Directed by Victor Schertzinger.
Continuity by J. E. Nash.
Photographed by George Webber.
Length, Six Reels.

**The Story**

"The Concert" is the story of a temperamental musician, a sensible wife, a romantic young matron and a gallant physician. Augustus Martinot, the renowned pianist, is forty-three and rheumatic, but he has a fatal fascination for women. His wife is familiar with his temperament and very fond of him. At times she is more of a nurse to him than a wife.

At one of the master's concerts Delphine Hart, the impressionable young wife of a physician, decides the musician is her soul mate. She induces him to take her for a week-end trip to his mountain cabin. Dr. Hart and Mrs. Martinot are warned soon after the departure of the couple and set out in pursuit, with a plan to unscramble matrimonial omelette. Dr. Hart tells the pianist that everything dovetails nicely, that they have perfected an exchange of wives, to the satisfaction of all.

This assumed attitude shocks Martinot into a realization of his ridiculous position. Delphine is disillusioned. The erring pair suffer pangs of jealousy and regret until Mrs. Martinot and Dr. Hart allow a reconciliation.

**Program and Exploitation Catchlines:**

A Comedy Drama About a Temperamental Pianist.

All the Troubles That a Pianist Has Shown in a Romantic Comedy Drama.

**Exploitation Angles:** Drive on the stage success of the play and the really unusual cast. These two angles should put over this feature anywhere. For jazz suggest that wives with errant husbands and husbands with hero-worshiping spouses cannot afford to miss the cure in this delightful comedy.

## *"She Couldn't Help It"*

*Realart Presents Bebe Daniels in Entertainment in Screen Version of Crook Story*

Reviewed by Edward Weitzel.

First a novel, then a stage play and now a moving picture "The Bishop's Carriage," once a "best seller," has been produced by Realart with Bebe Daniels as the female pickpocket who takes the right road. The opening of the story showing the influences that turn the girl from the orphanage into a thief make her reformation plausible. The sentimental crook of fiction is always more sinned against than sinning, contrary to the testimony of the matter-of-fact police record, but the author in this case has silenced criticism of his heroine and has been further assisted by the selection of the wholesome and fascinating Bebe for the part of the crook, Nance Olden. The handsome star does not register as a great emotional actress, but makes the girl human and likable. The following of Nance's career is made entertaining by the care and skill of the production and the good work of the entire cast. Emory Johnson, Wade Boteler and Herbert Standing have the leading roles in the supporting company.

**The Cast**

Nance Olden.....Bebe Daniels
William Latimer.....Emory Johnson
Tom Dorgan.....Wade Boteler
Mother Hogan.....Vera Lewis
Bishop Van Wagenen.....Herbert Standing
Mrs. Ramsey.....Helen Raymond
Mr. Ramsey.....Z. Wall Covington
Nellie Ramsey.....Ruth Renick
Mag Monahan.....Gertrude Short
Matron of Home.....Milla Davenport

Novel by Miriam Michelson.
Directed by Maurice Campbell.
Scenario by Douglas Bronston.
Protographer, H. Kinley Martin.
Length, Five Reels.

**The Story**

Nance Olden is glad to leave the orphanage when "Mother" Hogan comes to the home in search of a young girl to assist her star boarder, Tom Dorgan, in his professional duties. Mrs. Hogan promises to love and care for Nance, and treats her with great kindness, and so does Dorgan while he teaches her how to act as a stall when he is picking pockets. Nance proves an apt pupil.

One day after she has helped Tom take a diamond lavalliere from Edward Ramsey at the Union Station, Nance is forced to slip into the carriage of Bishop Van Wagenen. When found there she pretends that her mind is unbalanced and is taken by the Bishop to the home of Mrs. Ramsey, a wealthy member of his church. On Mr. Ramsey's arrival he recognizes Nance as the girl he was supporting in his arms when he was robbed. She throws him off the track, and meets his daughter and William Latimer, who is engaged to the Ramsey heiress. Nance is made to stay at the Ramsey home that night. Tom comes in search of her, enters the house, is arrested, and gets three years in prison. Nance has a taste for sketching and is encouraged to become an artist by the Bishop and young Latimer. She does so. Latimer falls in love with her and she becomes his wife.

**Program and Exploitation Catchlines:**

An Adaptation of "The Bishop's Carriage."

Bebe Daniels as a Pickpocket who Finally Strikes the Right Path.

The Story of a Female Pickpocket Who Soon Tired of Her Job and Went to the Straight Life.

**Exploitation Angles:** Used the book and play successes to help put over the star, but if you tell that she is to be seen on your screen, she will not need much putting over. Use plenty of paper and newspaper work and that is about all you need do. If you want a perambulator, put cutouts in a closed carriage and drive that through the streets with a sign on back and sides.

# Newest Reviews and Comments

## "813"

*Wedgewood Nowell Featured in Robertson-Cole Production of Arsene Lupin Story*

Reviewed by Edward Weitzel.

Another of Maurice Leblanc's mystery stories has been produced by Robertson-Cole with Wedgewood Nowell as Arsene Lupin, the master criminal. Lovers of melodrama with plenty of action, sliding panels, mysterious escapes and the police of a great city completely baffled by a fascinating crook, will find a liberal supply of their sort of entertainment in the picture. There is a good balance of drama and comedy in "813" and a murder mystery that enables Lupin to assume a number of disguises. He is also the means of thwarting a plot against his native land.

The production is excellent. The featured player has thoroughly identified himself with the character of the French criminal and gives it the touch of romance that wins him the sympathy of the spectator. The supporting company is made up of well and favorably known screen actors.

**The Cast**

Arsene Lupin, LeNormand, Prince Sernine .... Wedgewood Nowell
Major Parbury, Ribiera ..... Wallace Beery
Dolores Castleback.....Kathryn Adams
Formerie .....J. P. Lockney
Prefect of Police.....Frederick Vroom
Chapman ..... William V. Mong
Castleback ..... Ralph Lewis
Baupre, Leduc ..... Colin Kenny
Suzanne .....Vera Steadman
Genevieve ..... Laura La Plant

Story by Maurice Leblanc.
Scenario by W. Scott Darling.
Directed by Scott Sydney.
Length, Five Reels.

**The Story**

Arsene Lupin finds that he has a chance to serve his country when Robert Castleback, who is known as "The Diamond King," comes back from Africa with the wealth of an American oil magnate in his possession. Castleback has some crazy scheme in his head to set a mysterious prince upon the throne of France and, as chief adviser to the new ruler, be able to sway the policies of the world. There are important documents connected with the conspiracy, and Lupin, loyal to his country although a crook, determines to get them in his possession. Two German spies are on the same mission, and Lupin does his best to outwit them. Castleback alone knows the hiding place of the papers. His plan to become a power in the affairs of nations is cut short by the hand of an assassin, and Arsene is charged with the crime. The criminal's efforts to keep from being arrested and to block the Germon spies force to assume several disguises and to lead the police to believe that he is their highest official. The murder of Castleback is followed by the death of the porter in the hotel where the millionaire lived, his private secretary being the next to die. A thread of romance runs through the story, Lupin escaping by novel means after preventing the German spies from upsetting the peace of Europe.

**Program and Exploitation Catchlines:**

Adaptation of Maurice Leblanc Mystery Story.

A Melodrama of Sliding Panels—Disappearing Doors—And Mysterious Escapes.

**Exploitation Angles:** Pin this to the fame of the Arsene Lupin stories and then pick up the cast as a secondary angle. Tease with the number set in bold type in the papers or worked in colored chalk on the sidewalks and blank walls. Work for a week on the number and you'll have the town guessing and in receptive mood for the full announcement. See the mask stunt in a recent issue for a novelty.

## "'If Only' Jim"

*Mildly Entertaining Tale of Unusually Lazy Man Made by Universal, Starring Harry Carey*

Reviewed by Jessie Robb.

A mildly entertaining screen adaptation that travels at a leisurely pace has been made by Universal from the novel by Philip V. Mighels, entitled "Bruvver Jim's Baby," and starring Harry Carey. A tale of the mining west, it is entirely lacking in the punch usually associated with that part of the country. Possibly the fact that the leading character is a lazy ne'er-do-well, whom it seems impossible to arouse to much action would preclude all strenuosity, until he makes a fight, which is quite active, for his mining claim. The picture is perfectly innocuous and will offend no one. The photography and direction are fair and the backgrounds satisfactory.

Harry Carey is excellent as the lazy tatter-de-malion and makes the character likable, in spite of his want of ambition. Carol Halloway is an attractive Dot Dennihan and Ruth Royce is excellent as Miss Richards. The rest of the cast is fair.

**The Cast**

Jim Golden.....Harry Carey
Miss Dot Dennihan.....Carol Halloway
Miss Richards.....Ruth Royce
Keno ..... Duke Lee
Henry ..... Roy Coulson
Parky ..... Charles Brinley
Uncle Johnny.....George E. Bunny
Bill Bones.....Joe Hazelton
Squaw ..... Minnie Prevost
Kid ..... Thomas Smith
Dog ..... "Pal"

Adapted From the Novel, "Bruvver Jim's Baby," by Philip V. Mighels.
Scenario by George C. Hull.
Directed by Jacques Jaccard.
Length, 4,635 feet.

**The Story**

"If Only" Jim was the laziest man in the mining camp of Borealis. The only thing that could stir him to some activity was the vigorous tongue of Miss Dot Dennihan, the postmistress. One day he goes on a rabbit drive with the Indians. Of course he arrives too late and sits down to rest. A cry comes from the sage brush and Jim investigates. A small child, abandoned by the Indians, is found and adopted by Jim. His affection for the child stirs him into some activity and he starts to work his claim for the boy. The miners celebrate the arrival of Skeezicks, as they call the child, by a spell of church going.

Parky, the slick rascal of the town, has found gold on Jim's diggings and resolves to jump the claim. The night after church, Skeezicks falls ill with fever. Miss Dot nurses him and sends Jim for the doctor. Together they pull the child through and then Jim goes to his claim. He finds Parky and his gang in possession and in a fight defeats them. When he returns to his cabin he discovers Miss Dot in danger of attack from Parky and there is another fight. Eventually Jim and Miss Dot are to marry and care for Skeezicks.

**Program and Exploitation Catchlines:**

Story of the Laziest Man in the Western Mining Camp of Borealis.

An Adaptation of "Bruvver Jim's Baby."

Harry Carey in His Latest Picture in the Role of a Lazy Man in a Mining Camp.

They Jumped the Claim On This Lazy Fellow—Then He Jumped on the Unlawful Claimant—He Gets the Mine and a Girl, Too.

**Exploitation Angles:** Tell this is a Carey picture and let him carry the sale. But tell it with allusions to the story to show that it is a different type from the usual hell-raising western. You might get some punch out of the inquiry: "Did you ever see Harry Carey sit still? You can in 'If Only' Jim. He was the laziest man in the state.

## "The Tidal Wave"

*Stoll Production of Screen Romance Is Filled with Beautiful Scenery*

Reviewed by Edward Weitzel.

The Cornish coast of England is the locale of "The Tidal Wave," a screen romance produced by Stoll. The novelty and beauty of the marine views constitute the most satisfactory features of the picture for the American movie public. The story is conventional and not any too well told. Neither is the action very expert, and the director has still considerable to learn about making his plot move along as it should. However, as most of the action takes place among the picturesque rocks and tumbling waves of the seashore of the right little, tight little island and the exteriors show quaint old inns, quainter stone cottages and odd looking fisher boats, there is much in "The Tidal Wave" to entertain the sons of Uncle Sam. On its own side of the ocean the picture would probably be graded as good lower middle-class cinema.

The best performance in the cast is given by Poppy Wyndham. All work earnestly and look their characters, but have evidently had only limited experience before the camera. Not over-critical spectators will sympathize with the suffering of the heroine and rejoice at the happy ending. There is a posing scene that is without offense.

**The Cast**

Carmen Hale.....Poppy Wyndham
Adam Brewer.....Judd Green
Aunt Eliza Peck.....Annie Esmond
Matt Brewer..... Sydney Seaward
Gerald Knight.....Pardoe Woodman

Adapted and Directed by Sinclair Hill.
Length, 4,700 Feet.

**The Story**

Adam Brewster and Eliza Peck, owners of the inn belonging to a Cornish fishing village, take a new inmate when Carmen Hale, daughter of Aunt Eliza's brother, is sent to them by the girl's dying father. Matt, the son of Adam, does not live at the inn, but he takes a new interest in the place when Carmen arrives. The girl is half Spanish and is happy in Matt's company until she meets Gerald Knight, who is sketching on the rocks of the seashore. Matt at once becomes jealous, and his father warns Carmen that the artist does not bear a good reputation. This makes not bear a good reputation.

The artist is anxious to have Carmen pose for him as a sea nymph and she consents. The spot chosen is a dangerous one. At high tide it is completely cut off from the mainland. Knight poses his model on a distant rock and becomes so wrapped up in his work that the tide is up before he realizes it. He is unable to swim, and Carmen is almost washed from the rock by the waves. Matt comes to her rescue in time and carries her, still unconscious, to his cottage. As soon as she revives she sends him back to rescue Knight. A severe spell of sickness follows and when the girl recovers she thinks that the artist has been drowned. When she learns that Matt risked his life to save him she rewards the fisherman by becoming his wife.

**Program and Exploitation Catchlines:**

A Love Story Told Amid the Massive Rocks and Tumbling Waves of the Seashore.

Story of a Little Cornish Fishing Village.

The Splashing of the Waves Spelled Love for the Pretty Girl in the Fishing Town.

**Exploitation Angles:** This probably will not be the first picture you have put over on the scenic angle. Work hard on that, using proper scene cuts if you can get them, and you can make money with the release. Slide on the cast and story and talk up the real English scenery.

# PROJECTION

By F. H. RICHARDSON

## *What Do You Know?*

Suppose when you struck the projection arc that the incandescents in the entire theatre dimmed down, and that they brightened again when you cut off the arc. What would you conclude?

Suppose that only the incandescents in the projection room dimmed. What would that indicate?

## *A Remarkable Theatre*

Recently I visited John Griffith at his home in Ansonia, Connecticut, and found him all swelled up around the collar button about the new theatre his boss had just opened, the projection room of which is, of course, his own especial domain. And that theatre is something to be swelled up about, too, if you ask me.

Ansonia is a town of 15,000, with Derby, of about equal size, close enough to be drawn from. The new house is named the Capitol, and I but state plain truth when I say it is a theatre which would do credit to Broadway of the Big Town. It cost half a million dollars, and that is not hot air either, though in this cost is included that of an office building of some size.

The Capitol auditorium is well planned, tastefully decorated and really beautiful. It seats 1,840 and has one balcony. Admissions 55, 44, 33 and 28 cents in the evening—less at matinees, and they do tell me that the house has had the S. R. O. sign working overtime since its opening a month ago.

The bill is feature pictures and vaudeville, and you may accept it from Richardson that if the bill I saw is a fair sample it is a good one.

I. Hoffman is owner and manager, T. E. Kelley, assistant manager; J. D. Phillips, secretary-treasurer; John Griffiths, projectionist, and Wm. McKenzie, electrician. I met all these gentlemen, except Mr. Hoffman, who was absent.

### *Well-Appointed Rest Room*

There are well appointed and tastefully decorated and furnished rest rooms for ladies, a charming lounge on the mezzanine floor and smoking rooms for the hemale tribe. The decorations are in dove color, old ivory and gold. The auditorium walls are hung in real embossed red silk velvet. It is all very charming.

The lighting system has been admirably planned, and with certain things eleminated would be beyond just criticism. But as it then was—Oh, boy! After acquiring a nice incipient headache from watching the last half hour of the show in the afternoon we went down to the organist and asked him: "For God's sake, man, why do you want enough light for a locomotive headlight?"

To may amazement he came back with: "I don't! The darned thing is so bright it makes my eyes hurt."

### *Convinced Mr. Kelley*

Well, to make a long story short, I got hold of Mr. Kelley, whom I found to be not only a thoroughly good fellow, but a man who was quite willing to be shown—who did not think that he knew every blessed thing there is to know about theatres—as is the case in too many instances when one tries to point out perfectly obvious errors to theatre managers.

I took Mr. Kelley up into the balcony that evening, and in a very few minutes thoroughly convinced him that certain lighting errors in the auditorium were not only very bad indeed, but that they unquestionably worked injury to the box office receipts. He was intensely interested, and agreed that the errors should and would be corrected immediately, or as soon as it was possible. The only question raised with regard to any of the various things we showed Mr. Kelley was that Mr. Hoffman liked the side lights on the lower floor.

Well, if friend Hoffman likes them merely as an ornament, and will reduce their brilliancy until they serve only that purpose, well and good, but there is no more need for them as a source of illumination than there would be for ten tails on a canine, and they are very hard on the eyes of those seated near the rear at the sides. And remember this fact: While such things do not seem to affect the eyes of some people, they hurt the eyes of others very badly.

Should Mr. Hoffman ask a dozen patrons seated where those lights glare into their eyes if the lights were objectionable, most of them would probably say, "No." Some would be unaffected and others would not know that it was the lights that hurt their eyes, BUT if you turn those lights out in the middle of a picture and THEN ask those same patrons how they liked it with them off, every single one would agree that it was better, and some would be greatly relieved.

### *The Real Answer*

And THAT is the real answer. The aforesaid errors are not in any way connected with the main lighting systems.

### *Notice to All!*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.


*THE LENS CHART*

*Are You Working by "Guess" or Do You Employ Up-to-Date Methods?*

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.


The projection room was not yet completed when we were there. There were two Simplex projectors of the latest model, their mechanism casings all nickled 'n everything. The rest of the projectors were battleship grey. They looked real swell, and certainly were delivering the goods on the screen. Mechanical arc controllers were at work, and in one corner we discovered a Transverter humming away.

Griffith planned the projection room himself, and it is good. Not too large, but large enough. The ports are of ample proportions and when John has finished the front wall will be dead black and the rest battleship grey.

Griffith had never handled D. C. and had quite a time with it the first few days. He is, however, rapidly mastering the new juice and likes it—of course. He gets almost sixty dollars a week, which is quite some pay for a comparatively small town.

And now here is a laugh: Said I to Griffith, "How long have you been in Ansonia, John?"

Answer: "I was ten years projectionist at the old Pastime Theatre."

Question: "What are you going to do—stay here?"

Answer: "Well, I'm thinking the matter over and may conclude to settle down here."

In further explanation let me add that John was ten years projectionist in the Pastime Theatre, a small second story theatre, usual A. C. at the arc, which was owned by Mr. Hoffman. We would strongly advise John not to rush matters. Take your time, old man, and don't settle until you're certain.

## *A Report*

The editor of the department is frequently called into consultation by exhibitors who suspect that things are not as they should be in their projection rooms. He has just finished making report on one such job, and thinking it may be of interest, will publish the report verbatim. Here it is:

Management —— Theatre, ——, ——.

Gentlemen: Concerning my visit to the —— and examination of its projection affairs, will say that I found (A) the generator is in good condition, so far as could be ascertained in a somewhat superficial examination, but should be better housed. It was covered with ash dust from the furnace, and unless this is kept away from the machine it will greatly shorten its life by working into the bearings, where is acts as an abrasive; also it acts the same way at the commutator.

I would recommend that you have the G. E. send a man over to examine the machine thoroughly, including its wiring, as it cannot be made to generate its full capacity load of 70 amperes. This latter may or may not be due to deficiency in line voltage.

*Condenser System Incorrect*

(B) The projector condenser system is not right, which error involves a considerable loss of light. The correct plano convex condenser combination is a 6.5 collector lens and a 7.5 converging lens. This would require a 15.25 inch distance from center of condenser to aperture, which is wastful of light.

I would therefore recommend a 6.5 meniscus and a 9.5 bi-convex condenser, the lenses placed as closed together as you can get them without actual contact, with 17.25 inches from center of condenser (point midway between the two lenses) to aperture.

This will place the arc further away from the collector lens than will the right plano convex combination, but will give a better general condition, and probably considerably more light, as it will decrease loss between aperture and projection lens.

I would recommend that you procure from the Precision Machine Company a lens chart, which they will send you free of cost, and that you have it framed and placed in your projection room as a permanent part of the equipment.

### *Lamps Are Old*

(C) I find you arc lamps are old, too light for the work, and that they should be replaced at once. I would suggest the purchase of two type S lamp houses and their installation on the old projectors.

When you get the new projectors for the new house, which you tell me will be in about a year, purchase them without lamphouses. You can then install the type S lamphouses you get now on the new projectors, and put the old lamphouses back on the old projectors—if you wish to use or sell them. You thus get the advantage of the use of the lamphouses for a year, without any additional outlay of money. Their addition to the old projectors will make them very acceptable for the work they are now doing.

### *Wiring In Bad Condition*

(D) I find that the asbestos covered stranded wires have been used altogether too long, and that inside the lamphouses they are in very bad condition.

These wires have undoubtedly wasted sufficient electrical energy to pay for new wires many times over. The resistance alone may account for the failure of the generator to deliver its capacity. In fact, it would be well to install new wires before having the man come to examine the motor generator.

That part of the wires inside the lamphouse should be renewed at least once every month. Unless this be done you will eat up the price of replacement in excess resistance, every bit of which is registered on the meter, besides which you will suffer loss of light.

Better install a good wire connector just outside the lamphouse wall and once every month( at least) replace the wire from it to the lamp. It is true that it is only about the first six inches from the lamp binding post which usually is seriously injured, but I nevertheless recommend the placing of the connector OUTSIDE the lamphouse wall.

(E) Found the arc lamps very dry. Their moving parts and screws should be kept well lubricated with graphite, a box of which I had your projectionist get while I was there.

(F) Found considerable light being wasted through failure to place shutter at aerial image and trim down master blade to actual requirement.

### *Arc Controls Needed*

(G) I find that unless you install a pair of good arc control, or else provide the projectionist with a COMPETENT assistant, at the same time issuing orders that the projectionist will be heavily fined the first time he is caught away from the projector when it is in operation (unavoidable absence excused, of course) and discharged for the second offense, you will not get satisfactory results no matter what else you may do.

You cannot reasonably expect your projectionist to maintain evenness of screen illumination with a hand fed arc, and be threading the idle projector, rewinding or repairing films or doing other chores which take him away from the projector for minutes at a stretch. To secure uniformly good results you MUST install arc controllers or put on a COMPETENT assistant.

I presume this will not be a popular report, but you have employed me to tell you what is wrong, and I would be doing justice to neither you nor myself if I merely told you what you want to hear.

I have made my report, gentlemen. The rest is up to you. Unless you follow my recommendations you will not only have wasted the money that you have paid me, but very much more beside, because everything I have recommended will in time justify itself and repay its own cost, though you may not realize it because waste is an insidious thing. Its presence is not always realized and when it is stopped the saving is so gradual that the saving also often is not realized. But it is there just the same.

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## *Griffith Beat Us to It*

John Griffith, after reading Russel Kerr's letter and our 'umble comments thereon, January 15 issue, sent us a letter from the National Carbon Company, dated June 25, 1918, in proof of the fact that he, Griffith,

*ONE OF THE OLD LAMPS*
*Also a detail of its carbon arm*

had had the matter of an offset carbon core up with them at that time.

The trend of the National letter was that they had been and were then experimenting with the offset core idea, but that, we suppose, was as far as the matter ever got, since we have no knowledge of any such carbons being marketed.

We note that the company says it considers it practicable to manufacture carbons with an offset core, but that there is danger of their being misused by incompetent projectionists, with consequent acceleration of the speed of the trouble train.

After giving the matter some thought the editor is unable to see any especial advantage in the offset core, except where A. C. of low amperage, or at least relatively low amperage is used at the arc. As a matter of fact, the careful projectionist should have little or no difficulty, with the adjustments found on modern projection lamps, in forcing his crater exactly where he wants it, and the offset core would, it seems to us, merely operate to get the same result with the lower carbon tip a bit more central with the center of the upper carbon.

### *Talking of D. C. Arc*

In this, mind you, we are talking of the D. C. arc, or the A. C. arc of less than sixty amperes. In fact, there might be some slight advantage in an offset core with a 60 ampere A. C. arc, but not sufficient, we would think, to justify the added expense of making and marketing a brand of carbons such as that.

In the same letter the National speaks of experimenting with the beveled carbon point, with which they were then experimenting, and which Griffith had evidently tried out for them.

This, too, is one of those things which look good at first glance. In fact, this department had the matter up several years ago, but dropped it because it did not seem worth while.

Such things would have had a very large value years ago, before we had much of any lamp adjustments in practical form, but today they seem rather useless, because we are able to make the crater feed out of our hand by manipulating the lamp itself.

By the way, we would find considerable amusement in watching the projectionist, who has entered the field within the past five years, try to put on a show with the lamps we had as late as, say, about 1906 or 1907. It would be really worth while watching him. His look of disgust would be edifying, and the net result on the screen would be terrifying.

### *The Lamps Were Light*

To begin with the lamps were light and invariably wobbly. There were just four adjustments which could be made without opening the lamphouse, viz., the lamp as a whole could be raised up or lowered bodily; the lamp as a whole could be moved sidewise; the lamp as a whole could be pulled back or moved closer to the condenser, and the carbon could, of course, be fed together.

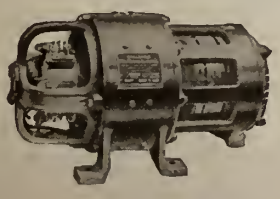
With some lamps it was possible to alter the angle of the upper carbon arm somewhat, thus altering the front and back relationship of the carbon tips to each other by manipulating a small screw with a screwdriver or pair of plyers, but to do this one must open the lamphouse door and take chances on getting burned or shocked. Neither of the carbon jaws could be moved sidewise, except while the lamp was idle.

It was some considerable stunt to put an even illumination on the screen and keep it there in those days, lemme tell you.

And by the way, we wonder how many of you old timers remember the Edison "pump feed" lamp. Gosh! Some doings, that

BOSTON NEW YORK PHILADELPHIA PITTSBURGH CINCINNATI DETROIT KANSAS CITY, MO. OMAHA CLEVELAND CHICAGO MINNESOTA OKLAHOMA CITY ST. LOUIS

HALLBERG "2 Series Arcs" MOTOR GENERATOR



Have HORIZONTAL BEARINGS, the only construction that has given universal satisfaction.
Arcs require LESS frequent ATTENTION where arc controllers are not used.
Have INHERENT electrical CONTROL, making troublesome relays unnecessary.
Gives CONSTANT CURRENT and BRILLIANCY for one, or two, arcs.
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J. H. Hallberg
Vice-Pres. and Secy.

thing was! You fed the carbons together by moving a little dinky handle up and down like a pump handle.

It would feed just so far and then you had to loosen a dingus, slip it up (or was it down) tighten it and it would work for a ways again. There is more metal in the rack bars of some modern lamps than there was in that whole lamp, base and all! Must have been about 1905 we had 'em, I guess.

## *New York Projection*

John L. Barnswell, formerly of Philadelphia, whose name will be remembered by some of the older readers of the department, writes from Plattsburgh, New York, as follows:

Dear Brother Richardson: I visited the Big Town a short while ago, and while I saw some very excellent work, I also saw much that was no credit to the projectionists of that city.

At the Rivoli and Rialto the illumination of the screen left little to be desired, except that I do not believe the screens of those theatres are evenly illuminated. The speed was, however, just a pound-'em-through, without any apparent effort to govern it and produce artistic projection.

At the Capitol the show surely was a wonder, and reflects great credit on whom ever plans it, but the projection could be improved, or so it seemed to me. The theatre itself is the most beautiful I have ever looked at and the auditorium lighting effects something to talk about.

The Strand could work decided improvement in its screen results, but most likely the projectionists are not altogether to blame for the defects.

I had heard so much about "Way Down East," the Griffith production, that I went to see it. The play is a wonder, but I think you will bear me out in saying that its projection leaves much to be desired, or perhaps I might better say that it could be improved in several ways. When one pays the price I paid there one expects to get the best, don't you think so?

No criticism of the play itself, mind you. It is all they say it is, but its projection—well for a two-dollar show it needs considerable fixing.

It is a long time since I wrote the department, but I've been watching it closely just the same, and want to thank you for all that it and the handbooks have done for me.

### *Schedule Is Necessary*

As to your criticism of lack of speed control, why it is and is not well taken. In the first place every one of the houses named run to schedule. It is very necessary to do so, and sometimes the time allotment is not what it should be for the footage, though there is no longer the abuse there once was in this respect. But, nevertheless, the projectionist could, by close application, very often work great improvement by slowing up on scenes which require slowing down, and speeding up on those which need it. But theatre managers do not encourage this. They rather discourage it, notwithstanding the possible great gain in artistic effect on the screen.

Only day before yesterday I sat in a Broadway theatre and saw a scene run through at ridiculous speed, while the very next scene was too slow. Projectionists tell me frankly that to compensate speed is very hard, grueling work( which is true) and that they do not feel inclined to work their nerves and eyes that way for hours at a stretch when the manager does not appreciate it.

### *Handicapped in Projection*

As to the "Way Down East" criticism, why I have not seen a Griffith play for three or four years. The last one I saw was "Birth of a Nation. It was a splendid—nay, a magnificent play, but was sadly handicapped in the matter of projection speed. But the thing was so big that the projection faults went almost unnoticed, though it seemed a shame to have any criticism possible in connection with such a work. From queries sent in by projectionists handling Griffith plays on the road during the past few years I am led to suppose those responsible for the road work have demanded considerably more than their projectionists have been able to deliver.

**Projection Experience**
**MOTION PICTURE**
# HANDBOOK
**For Managers and Operators**

By F. H. RICHARDSON

**The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.**
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## *A Very Valuable Rule*

Recently, we wrote John Griffith to have Mrs. Griffith put an extra bone in the family kettle, and proceeded to Ansonia and spent the night with Jawn, going over certain matters of much importance to YOU, friend reader, as you will, all in due time, discover.

While there Griffith wised us to a bran new hum dinger of a stunt. In future measuring lenses will be a pleasure, instead of a task. Most men will probably measure their lenses between each show, just for the fun of it. Here is the dope.

First, add to your tool kit a metal stereo slide in which you have cut a slit EXACTLY one-half inch long. You can make a scratch mark or paste a bit of paper on a cover glass, if you prefer to, but whichever it is (slit or scratch or paper), it must be EXACTLY one-half an inch in length.

We only suggest the metal slide because it won't get broken, hence will be a permanent tool and you can therefore afford to make it very accurately.

Get a very thin file, such as a magneto file. Cut a hole in the metal wide enough to get the file in and then file sidewise until the exact measurement is reached.

Once the slide is made the rest is easy. First, measure the distance from some fixed point, such as the face of the inside wall of the projection room at the lens port. Reduce this measurement to inches and make it a matter of permanent record in the projection room.

Project the line (slit or scratch) to the screen, using the lens you wish to measure for a projection lens, swinging the lamphouse over to the stereo side or using the stereo, if you have one.

You can use a condenser lens for a projection lens, hence condenser lenses may be measured by the method.

Measure the length of the projected line on the screen, in inches, and divide that measurement by .5, which is precisely the same as multiplying by two, thus, 10÷.5=20 or 10×2=20. Next divide the distance from lens to screen, in inches, by the result so obtained.

The final result will be the focal length of the lens, if it be a simple lens, and the E. F. of the lens, if it be a compound lens, such as a projection lens.

### *But Remember*

But you must carefully remember that the line on the slide must be exactly half an inch. "About" won't do at all, since any error in line length will be many times magnified in the image of the line, or slit, on the screen.

Better cut this out, get a frame for it at the ten cent store and hang it up in your projection room.

## *Speeds 'Em Up*

Recently we were called to a nearby city to inform the management of a theatre as to what, if anything, could be done to improve projection. In course of conversation we were told that whereas on ordinary week days the speed of projection was twelve minutes to the reel, on Saturdays and Sundays is was eight minutes. The manager justified this speed-'em-up by saying that the foreign element and children, which formed a large part of the audience on those days, wanted to see lots of film, and did not seem to care how they saw it.

Um, well mebby, but all the same we would have to have that little matter very completely demonstrated to us. And anyhow, where do you get that "twelve minutes to the reel" on other days? Footage of reels vary; also the camera speed varies, so how can you set a given number of minutes for the projection of reels in general?

### *Injures the Films*

Is not that an admission that you just stick 'em in the projector, set the projector running at whatever speed happens to suit the time you want the show to go through in, and let her pound along, absolutely without any regard to camera speed or the speed which will produce naturalness of action on your screen?

Can you deny it? And yet you pay me a very substantial sum to come over and advise you in matters which, while important, still are almost trivial compared to the pound-'em-through stunt.

And, gentlemen, don't you understand that when you shoot-'em-through at eight minutes to the reel, you not only outrage your own projection plant, but you work irreparable injury to the films, so that every brother exhibitor who uses those films thereafter must pay penance for your sin? Think it over!

## *Many Surprises*

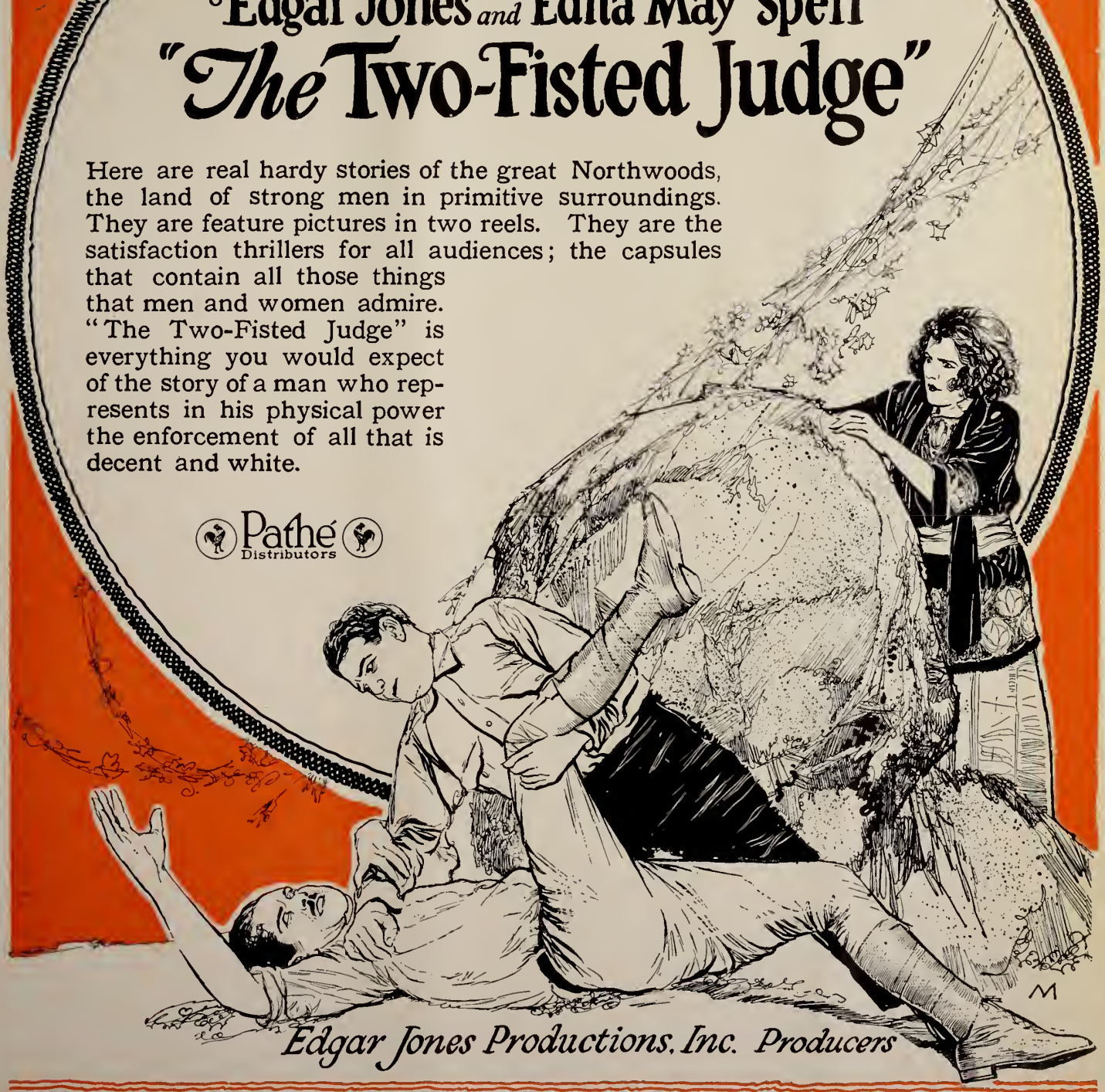
You may take it from your Uncle Dudley that the coming months of summer will see a number of larger size surprises in the projection field. The editor took a look at something today which is going to make projectionists sit up and take decided notice before the summer is over. Yea, verily, will there be new things under the sun before the present year is defunct.

*Holman Day Series*
*of two reel pictures of the Great Outdoors*

# Edgar Jones *and* Edna May Sperl
# *"The* Two-Fisted Judge"

Here are real hardy stories of the great Northwoods, the land of strong men in primitive surroundings. They are feature pictures in two reels. They are the satisfaction thrillers for all audiences; the capsules that contain all those things that men and women admire. "The Two-Fisted Judge" is everything you would expect of the story of a man who represents in his physical power the enforcement of all that is decent and white.

Pathé Distributors



*Edgar Jones Productions, Inc. Producers*

*Jesse D. Hampton*
*presents*

# H·B·WARNER

*in*

# "When We Were Twenty-One"

*by H·V·Esmond*

*Adapted from Nat Goodwin's famous Stage Success*

*Director Henry King*

Pathé Distributors

"'When We Were 21' is a picture for the young and for those who have retained the magic of youth. It has no waste of action, swings right into the story and comes to a speedy finish. As in the original play, which was such a success on Broadway and on the road, the suspense is well kept, and the romantic and dramatic interest make a strong appeal and end in a half happy, half sad climax."

*—Exhibitors Trade Review.*

"H. B. Warner injected plenty of action in the lighter scenes when it was needed and for contrast in the dramatic moments dominated every situation by strong, forceful action. The plot is convincing and carried in appeal. Production qualities excellent, with capable direction and splendid acting an added attraction."

*—Frank Leonard in News.*

"A society drama, excellently enacted by a good cast. Warner's growing popularity should make this go well, particularly with high grade patronage."

*—Exhibitors Herald.*

"Pleasant, agreeable entertainment—wealth of fine feeling and good sentiment. H. B. Warner, magnetic and pleasing."

*—M. P. World.*

*From the Novel by*
*Marah Ellis Ryan*
*Director*
*Robert Thornby*

*Jesse D. Hampton*
*presents*

# Blanche Sweet
## *in*
# "That Girl Montana"

"Here is an uncommonly good Western feature. Highly interesting and entertaining. Beautiful scenic background. Mahlon Hamilton and others of the supporting cast play excellently." —*Exhibitors Herald.*

"There is something so decidedly different about this five reel Pathe release, 'THAT GIRL MONTANA,' that it makes a refreshing change from the conventional Western. Has a definite charm and a story that grips the interest. Pictorially the production excels."
—*M. P. World.*

"Blanche Sweet's latest production made by Jesse D. Hampton, offers a first grade program attraction." —*Wid's.*

"Scenes are full of action and tense moments, and should afford plenty of excitement. A personal triumph for Blanche Sweet. The picture is well directed and has some wonderful shots of the great outdoors."
—*Frank Leonard in M. P. News.*

"To those who like outdoor dramas set in the old frontier days, 'THAT GIRL MONTANA' will be of interest. Love story adds much of interest and helps to keep the suspense and gives a strong climax to the picture."
—*Exhibitors Trade Review.*

Pathé
Distributors

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## Books Live "Mohican"

The New York exchange of the Associated Producers has located a real Indian chief who ballyhoos the lobby, does war dances for a prologue and can eat fire. He works in full regalia and is being booked along with the film to New York and New Jersey exhibitors.

## Keith Houses Uses "Devil" for Midwinter Carnival

Long before the picture theatres started to use "Big Weeks" and other business builders, the Keith theatres had recourse to the anniversary week "Old Timers Weeks," "Request" programs and other excuses for jazzing things up. Last week was Midwinter Carnival at the 81st Street.

The marquise was decorated with flags, and this attracted attention for a quarter of a mile in either direction. At night, when the flags were less conspicuous, more than a thousand red incandescent bulbs in sockets in the under side of the canopy gave a glare that was even more effective and could be seen further. It really looked as though Broadway was what the reformers say it is, though they were not referring to as far uptown as 81st street.

George Arliss in "The Devil" was the film attraction, and a cutout from the 24-sheet was planted directly over the entrance, and the red lighting gave this unusual value. A three-sheet was placed on one side of the entrance and a specially lettered bill was planted on the opposite side, with stills in the smaller frames.

The 81st Street is a picture and vaudeville house, but the vaudeville had to take a back seat last week.

For a prologue Charles Leonard Fletcher did an imitation of Mr. Arliss with light and musical effects.

## Craft Uses the Remington Paintings As Poster Work for "Out of the Dust"

SOMETHING new in advertising is being planned by P. P. Craft to put over the John P. McCarthy production, "Out of the Dust," a western story of unusual power and to which an exceptional direction has been given. "Out of the Dust" is something so different from the usual picture under this classification, that Mr. Craft decided that some exceptional advertising stunt was needed to give it the best publicity, and by arrangement with Collier's Weekly, his spcial sheets will be reproductions of six of Frederic Remington's best known paintings of western life.

And extreme care has been taken with these reproductions to give the fullest value to the work. The designs are all in color and on some of them the reproduction is so good that you instinctively run your finger over the sheet to feel the brush marks.

### *Works of Art*

The subjects selected are "Immigrants," "The Santa Fe Trail," "Trailing Texas Cattle," "Pony Tracks," "Caught in the Circle," and "The Stampede." The sheets are 17 x 23 inches, with a cut face of 12 by 18 inches, and they can be put into store windows where even photographic stills would not be tolerated. They are artistic examples of color work and are worthy of framing.

It is safe to say that no other production has ever been put over with such costly art work, but quantity production will make it possible to offer these sheets at a reasonable price. Nothing is better calculated to convey the suggestion of the unusual nature of the production, and the name of Remington will be a cachet of merit for the picture and the picture, according to men whose opinions carry weight, will more than live up to the implied promise.

### *Starting Something*

Perhaps this will pave the way to a general improvement in poster work and will result in the more general use of art work in poster designing. In this the Pathe Exchange has led the way, with some unusual displays, but too many companies still use scene stills and pick out the most sensational still, whether this be typical of the story or not.

In seeking to put over a production with the work of Frederic Remington, Mr. Craft has opened a new source of material, and it is to be hoped that his example will be followed by others when it is found that clean cut art work will sell a picture as well, if not better, than the sex appeal.

## A Garden Contest

A good and lasting exploitation for the house is to offer a prize for the best garden plot. As soon as you can, announce the prizes—cash or ticket, or both—and provide entry blanks. Appoint well known people as judges, and then jazz the thing along all summer. Every plot entered will keep your house in mind in one family at least. It might even help to supply signs to be set in the plot announcing that it has been entered in the contest, which will help you reach the outsider. Then get the editor to back you up and write a couple of stories about the good you are doing. It's easy and it will pull in tickets.

*Had your "Big Week" yet? It Gets Business*

*"THE DEVIL" MAKES A HOT ATTRACTION FOR A MIDWINTER CARNIVAL*

*The Keith 81st. Street Theatre was looking for something to help put over a revival show, and found in the George Arliss attraction something that would lend itself to spectacular effects and still make good on the screen. One thousand incandescent lights in the marquise painted the spot a bright red and pulled half a mile each side of the house.*

# Selling the Picture to the Public

## *Exploitation Increased Receipts by One Third*

The Ogden (Utah) Theatre, a neighborhood house, has been using Paramount for two-day runs. Lately it had "Heliotrope," "The Cradle of Courage," "Always Audacious," and Idols of Clay."

For the latter Fred V. Green, Jr., the Paramount exploiteer in Denver, was called in. He recommended heralds and tie cards, and 5,000 of the latter were used with "Don't Miss the Point on the Other Side," the reverse advertising the Mae Murray feature. These were used as door knobs, tied to autos and slipped into mail boxes, with the result that the second day's business was one-third better than the first. It was an inexpensive stunt, but it went over.

## *Exploitation Man Was His Own Steeplejack*

Hal Oliver, Goldwyn exploitation man with the Cleveland office, has added a new stunt to his list of accomplishments. To put over "Earthbound" at Grand Rapids, he scaled the front of a four story building to unfurl two banners for the attraction. About 7,000 spectators waited to see him miss his grip and muss the pavement up, but he stuck to the job like a professional human fly and made the cornice. You can see him in the centre of the picture.

The man with the telescope was one of the ballyhoo stunts. He roamed the streets, setting up his instrument and gazing at the daylight stars until he collected a crowd, then he would post a small "Earthbound" banner, telling that it was coming to the Isis, and move on to fish for a new crop of biters. He never got more than a hundred or so to a crowd, but with five or six pitches an hour he managed to land a lot of the population. It's an old stunt, but Barnum under-estimated the size of the crop. They are still biting.

Another stunt was $50, split $25, $10, $5 and five $2 prizes for the best essay on "Earthbound" sent in to the Herald, and the paper carried all the stuff on the front page. Open letters to the Mayor and City Attorney on clean pictures, with "Earthbound" as an example, were used and a tie-up with the Army recruiting service was made with special posters offering tickets to "Earthbound" to all who enlisted. Oliver supplied the tickets.

A special performance was given prior to the regular opening and a window bill display two blocks long was the basis of the paper display, a vacant building with a full block frontage on two principal streets supplying the stand.

## *Hyman's Novelties at the Mark Strand*

For the week of February 27, Edward L. Hyman offers an unusually good program of novelties at the Mark Strand, Brooklyn. The bill starts off with a production of the overture to "Lucia di Lammermoor" with the Mad Scene and the famous sextet ("Chi mi Frena") featured as vocal numbers. The former is sung in a sixteenth century bedroom set with the singer in the flowing white robe which appears to be the grand opera symbol of insanity. The sextette, following the opera, is sung in a council room set with a period table and chairs and the singers dressed appropriately. The orchestra is in purple flood to the end of the mad scene, then in amber. A straw spot is thrown on the singer from the side of the production stage. The sextet is lighted in amber foots and overhead spots, the orchestra lights changing to blue. House lights in blue throughout and dome in red. Both of the vocal selections are brilliant numbers in which Hyman's coloratura soprano will shine.

The Topical Review follows, giving place to the prologue, using the scenery used this week at the New York Strand, an English pastoral set. The opening is with the lights down, gradually coming up as the orchestra plays a descriptive hunting scene. A big hoof effect is worked off stage as the musical scene closes and male quartet, in hunting pinks, come on to sing "John Peel." The orchestra is in blue flood until the entrance of the quartet, then changes to orange. The stage lights come up in straw, red and amber to full on.

This gives color to the hunting scenes in "Black Beauty," the film feature, and works in with the "human" story of the dual play.

This is followed by a baritone singing the Damrosch setting to "Danny Deever," working from the concert stage. Orchestra in amber and the singer in a white spot from the booth. Red foots on the production stage and house lights in red over the boxes.

The dancing number is a novelty old enough to be new again; a shadow dance in which the performer's outlines are silhouetted against a white sheet tightly stretched across the opening of the production stage. A single 1000 watt lamp, well back, casts the shadow and the stage is chalk lined to keep the dancer in the field in which her outline will be clean cut. Dancing too far upstage will result in a blurred and over-large shadow. The work must all be done close to the screen.

Larry Semon in "The Sportsman" follows and the organ postlude is a Nuptial March.

*HERE IS AN EXPLOITATION MAN WHO IS BOUND TO RISE IN THE WORLD—AND HE DID*

*He climbed a four story building in Grand Rapids to plant these "Earthbound" banners, and he didn't go up the stairway because that would not have won him a crowd of seven thousand spectators. He put rosin on his hands and beat the second story burglars by two floors, but all he stole was the attention of the crowd*

# Selling the Picture to the Public

## *Shea House Organ for Employees Only Keeps Up Morale of the House Staff*

BEARING the February date line, the first issue of "Sheaology," the monthly house organ of the Shea theatres in Buffalo makes its appearance in the form of a pocket size sheet of sixteen pages, with a four page advertising section and a heavy cover. It is designed by the management to be circulated to the employes of the Shea houses, the Criterion, Hippodrome, North Park and the vaudeville house known only by the name of the founder, M. S. Shea. It is edited by Ralph M. Mosley.

The first issue carries no news items or gossip, but is chiefly devoted to suggestions on how to make the Shea houses even more popular and contributions are offered by the different house managers, and the platform of the publication is found in Harold B. Franklin's announcement which concludes with:

"The progress of employes can only be measured from their ability and willingness to co-operate in making Shea Service the best there is."

The volume is designed to that end and it contains many good suggestions.

### *Here's a Whole Volume*

If nothing else had been printed in the issue, this from Charles Lodge's contribution, would make the issue worth while. He writes:

"One fault I have to find with a very few of our members is that they do not take their work seriously enough. This fault is one of youth, but must be corrected. Because you are employed in a theatre is no reason why your work should be considered an amusement."

That should be painted large and set up, framed, in every house in the country. It points to the greatest danger a manager has to face. No employe should feel that being in a theatre relieves the worker from the necessity for making his utmost endeavor. Ushering is as much of a job as driving a truck or running a monitor lathe, and should be regarded as seriously, yet we know many New York houses where the ushers apparently feel that they are part of the audience, there to enjoy the show.

### *Keep on the Job*

Earlier in the article Mr. Lodge remarks: "Keep your mind away from the idea that the show business is different from all other lines. In principle the successful theatre must be operated on the same efficiency rules used in a drygoods store, a steel mill, a shoe factory or any other business. Every business is, first of all, a selling proposition. Where the theatre differs from all others is that its patrons are more exacting."

And supplementing this, Arthur Amm remarks:

"No institution can survive long, however attractive, if its engaging appearance is not reflected through the co-operation and courtesy of its employes."

Plush seats, mural decorations, rich carpets, velvet hangings, a symphony orchestra and the best of films can all be nullified by a single thoughtless employe. And it might be added that a self satisfied manager can undo the work of the most efficient house staff, if ever such a manager did succeed in organizing a decent staff. Usually he does not.

### *Worth Its Cost*

Such an issue as Sheaology is well worth its cost—and the edition is by no means cheap in its preparation, for the management knows that the lesson would be lost if the publication did not adequately represent the general standards of the circuit.

Such a publication is possible only to large circuits, but we think that it would pay single houses to try and arrange for a sufficient number of copies to supply each house employe with his own copy. We do not know that Mr. Franklin would care to make any such arrangement, but probably if there was a demand, he could be induced to increase his printing order.

The book is one of the best things we have seen, largely because it is sincerely written. It doesn't preach. It chats. Therein lies its value to the employes and to the Shea management.

## *Used Local Amateurs*

Harold B. Franklin, of Shea's Hippodrome, Buffalo, used local amateurs for his prologue to "Passion," and even in Buffalo managed to get some press work out of the use of prominent local players. As they were recruited from the local societies, all of the members and their friends helped swell the crowds.

A special setting was made for the guillotine scene, with a prop that had everything but a sharp knife. A tenor sang a verse of the "Marseillaise" and as it drew to a close, the curtains were raised and the brief drama was enacted.

## *Finds Simple Proscenium for Lobby Display Frame*

F. W. Teufel, of the Peoples, Portland, Oregon, uses a very simple scheme for framing his lobby cutouts and displays. The idea can be worked out to provide a permanent stunt, elastic enough to meet any requirement. The stunt was devised for the First National production, "Habit" and shows a double display, one on either side of the lobby.

The essentials are two uprights and a crosspiece, braced from the rear. The uprights are paneled and on these are hung frames for the lettering, though by giving several coats of spar varnish, the lettering can be put on it water color and washed off after use. The cross piece is not ornamented, because the width used depends upon the width of the display. It can be made to frame a three-sheet or a six or larger, the excess length sliding behind the uprights.

A neat hook-up with the display is made by announcing this as "A drama of women and webs."

Framing the cutouts will add to the effect and also make possible the use of light effects, as pointed out in a recent issue. This proscenium is an ideal method of gaining the frame.

*THIS SUGGESTS A HANDY FALSE PROSCENIUM FOR LOBBY DISPLAYS*

*It was originated by F. W. Teufel, for the People's Theatre, Portland, Oregon, for the First National production, "Habit," but it can be kept on hand and used to frame in any cutout or 24-sheet display. It helped to make "Habit" one of the three-star attractions at the Peoples, and it will work as well for you*

# Selling the Picture to the Public

## *McGee Hid All Day to Dodge Reformer's Kicks*

Sometimes jazz advertising goes wrong. It did in Waterville, Maine, a couple of weeks ago. In those Maine towns, as elsewhere, most of the good theatres are devoted to pictures, sliding the screen to let in drama attractions when they come along.

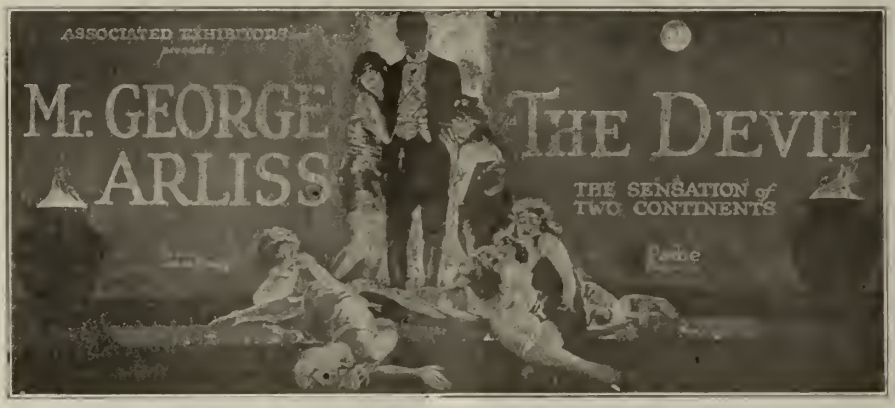
The week of February 14, James McGee, of the Haines Theatre, booked in a repertoire show presenting six New York successes. He copied the leaflet sent in for copy and thought it was pretty fair advertising.

One of the plays was "The Naughty Wife" and urged "If you have a naughty wife, bring her to see the play, no matter whose wife she is." And "Keep it to Yourself" was described as "The secrets of her bridal night exposed in a big comedy, with a dash of naughtiness clarified by its pleasing appeal to the eye and its power to convulse an audience with pure, honest laughter."

The folders were put out Friday and on Saturday a delegation from the Rotary Club came to labor with McGee for the good of his soul. In the afternoon Mrs. Horace True Muzzy headed a delegation from the Women's Clubs to tell McGee what a bad boy he was. They even told him that his literature was as bad as the Police Gazette.

Sunday a reporter asked McGee if he had had any more visitors and McGee shook his head with a "No, I hid all day."

And the tempest in a teapot made business better than usual. The average crowd wanted to see what it was all about.




*HOW PATHE HELPS YOU SELL GEORGE ARLISS IN "THE DEVIL"*

*This 24-sheet is vividly yet tastefully colored, and not only gets attention on the boards but it makes a whale of a cutout. On another page you can see how it was worked in a New York theatre using this Pathe*

## *Striking Poster Pose Puts Over "The Devil"*

One of the most striking 24-sheets put out by the Pathe Exchange has been prepared for "The Devil." This employs the striking ballet scene, which is not germane to the real story, but which will bring a lot of patronage to any theatre. The name of Arliss will sell to the intelligent, who know the play, and the pose will bring the others, so that the poster will cut two ways.

*CUTOUTS AND WATER COLOS WORKED IN COMBINATION*

*Frank A. Cassidy, of the Paramount Exploitation staff, got vacant windows in Columbus, Ohio, and dolled them up regardless. He didn't have to sell the merchant's goods but could take the entire space for "Forbidden Fruit."*

## *Used Vacant Stores to Boom "Forbidden Fruit"*

Frank A. Cassidy, of the Paramount Cincinnati staff, used vacant stores for his window displays for "Forbidden Fruit" at the Majestic, Columbus. He was fortunate in finding six good locations in the business district, so he did not have to argue with merchants, but slipped the real estate agents a few passes and got the keys.

He had some special stands made up, but this window is a combination of pasted cutouts and water color put directly on the glass. This entails washing up the window after the engagement, but this is cheaper than cards for backings. It is not always easy to find vacant stores in desirable locations these days, but where you can, try Cassidy's idea. It is striking, effective and out of the ordinary. In this example the panel with the lettering and the figure are cutouts, the rest is paint. After use a pail of water will leave the window cleaner than when it was taken. But if you use paint, first wash the window with soda water, to cut off possible grease which will prevent the paint from sticking.

## *Interested the Club*

W. L. Drumbar, of the Riviera theatre, Knoxville, is not overlooking what some people might regard as the small bets. At the last monthly meeting of the Town Criers Club he offered five tickets for the best reply to the question "How would you spend a million dollars in a year?" This was to advertise "Brewster's Millions."

The Town Criers are the local advertisers and the stunt, which cost only the five tickets, brought the house and attraction to the attention of practically all of the advertising men in town. All of them were substantial citizens and presumably all of them are playgoers.

With the Rotary and Kiwanis clubs always looking for similar stunts, not to mention purely local organizations, the field is a promising one. The New York Rotary, for example, has an "Attendance Committee" which plans at least one novel stunt for each weekly meeting. They are glad to get any suggestion that will make for interest and attendance, and a ticket prize is always interesting. Gt after your local organization.

# Selling the Picture to the Public

## George Schade Finds a Real Novelty to Advertise Chaplin in "The Kid"

SOMETIMES the best advertising "just happens." That's the way George J. Schade, of the Schade Theatre, Sandusky, came upon his best bet for Chaplin in "The Kid," but his showmanship told him the value of the idea and he went to it on the jump. Now he's passing along the idea to others.

Just after he ran a news item of the booking of "The Kid" in the Sandusky papers, he received a set of charming pictures of a little four-year-old boy. The stuff was just kodak shots by the boy's mother, but there was charm in the unconsciousness of the little chap, and Schade fairly jumped out of his chair when he read the note in which the mother suggested that they might help to advertise "The Kid."

### *Enlargements First*

The first thing was to get hold of the negatives and have enlargements made. The films were plucky enough to stand a considerable enlargement and Schade had them hit up all they were good for.

The next step was to get these into store windows. There was no printing on the mounts. Ostensibly they were merely attractive pictures of a playful small boy, put in to get attention for the general window display.

Hundreds of people stopped to look at the rosy little fellow and smile at the poses.

About the time they were getting old, the mounts were stripped with advertisements for Chaplin in "The Kid" at the Schade. Everyone stopped to see what printed matter had been added, and the message was over. It just biffed the idea right over.

You can work the same idea. If you cannot get hold of some good negatives—really good ones—advertise a small prize for the best pictures submitted, stating that you must have the use of the negatives of the winning prints. Don't hook this up to "The Kid." Just say you want the best kiddie picture you can get. Make it a short run, not more than a week, and display the best pictures in your lobby or in some store window. Perhaps you can get the local paper interested.

Then have enlargements made of the winning prints (get two or more poses) and display these in the store windows as the winners of your contest, naming the theatre.

A week later strip them for "The Kid." Put them into the lobby, and if possible arrange to have the winning kiddies play in some store window the Saturday before the showing, or longer, if you can work it. Pick out some store selling toys. Put in some toys with the kid and have someone to keep him from breaking the glass and you'll have a window show that can't be beaten.

Then write and thank Schade and First National for the idea.

## *Be a Joiner*

Don't be too busy to belong to fraternal orders. Join as many as you can and find time to go to the sessions. Don't deliberately trade on your connection, but figure out that the Elks or the Odd Fellows will naturally pick out your house when they want to give a theatre party. Sometimes the connection will get you help when nothing else can, and even if it only serves to make you popular and well known, it is worth all it costs. Some of the big circus "fixers" belong to twenty or more orders. They know what it is worth.

And don't overlook the Rotary, the Kiwanis, the Chamber of Commerce and other purely civic organizations. That helps, too.

## *Impersonation Contest Won Minneapolis Fans*

Last week it was told how Leon Bamberger, of the Paramount exploitation staff, with headquarters in Minneapolis, tied up to the auto show and made the tail wag the dog. Below are shown some of the contestants for the prizes offered for the best impersonations of the stars of the seven change program. They are not put in to show that the impersonators were wonderfully like, but to show that you can get away with murder if you are willing to give up the prize money. None of these look like Bill Hart or Dorothy Dalton, but they got prizes and they brought almost as many people to the auto show as were attracted by the cars.

Some of the impersonations were better. Ruth Berglund really looked like Ethel Clayton, and while Phyllis Anderson was not a facial Mae Murray, she was all there with the costume of the beachcomber girl in "Idols of Clay."

### *"MR. X" A Judge*

Bamberger added a final kick which was not reported last week. One of the stunts of the Daily News was a "Mr. X.," advertised as a former service man who would do anything News readers requested from lecturing to minding the baby. Bamberger made a formal request that the much-advertised Mr. X. help judge the contests, and the News spread all over the sheet to tell that X would be at the show each night in that capacity. It was just another clever hook-up, giving the News a chance to spread while spreading Paramount and the Auto show.

And there is no reason in the world why you cannot use the same idea to tie up with a church fair, a street carnival, masquerade ball or any local event. It will cost you ten dollars or so and bring you in anything you get out of it. It depends upon the way you handle the stunt.

*SIX LITTLE DALTONS, STANDING IN A ROW. SIX BIG BILL HARTS MAKE A HOLY SHOW*

*These are two sets of prize winners in the Automobile Show in Minneapolis, described in last week's issue. The third and fourth in each group are the winners, and the others the runners up. We don't think much of the Dalton group, but you can tell the Bill Harts by their shirts. But, boy! you should have seen the Mae Murrays! Some little idols*

# Selling the Picture to the Public

## *Jazzy Campaign Built Big Business for "The Girl with the Jazz Heart"*

A. C. COLES, who manages the Galax, Asheville, N. C., for the Southern Enterprises, Inc., only started last November as a "student manager," but he seems to have graduated with suddenness for a recent campaign on "The Girl with the Jazz Heart" suggests a veteran. He comes from the automobile accessory business, but he is a showman by birth if not by training.

For a window hook-up he had a number of hearts made, each about eight inches wide by nine deep. These were lettered simply with the title in a deep red, and the edges were airbrushed with tint to take off the rawness.

### *Used Fifteen*

Fifteen of these were used in as many displays, ranging from the ten cent store to the bank, and each was made the centre of the display. Uniform hearts were used because Mr. Coles figured that if one was read, the sight of the others would at least reiterate the title and give sub-conscious advertising. This is a point a lot of old timers overlook .

The current windows were mostly filled with valentines and Coles worked to get as many other hearts in the windows as he could. He worked a prize stunt with this, which may not be given here, and a list of the windows was given in the lobby. Candy and valentines were mostly used but the savings bank opined that a girl with a jazz heart would not be interested in a savings account, but that all others should be.

But it was in the lobby that Mr. Coles shows his best licks. He had two phonographs running continuously, without records, but with the "coon dancer" attachment, only the coons were replaced by dolls with extremely low cut waists and short cut skirts. There was one on either side of the lobby.

Another stunt was a "shimmy doll" of the type used in "Why Change Your Wife" and she also gave a continuous performance. There was a jointed cutout from a six-sheet of a dancing girl in short dresses. She was hung from the ceiling and every little while the doorman would give a yank to the cord and keep her legs in motion. Another idea was stringing five wires across the lobby in simulation of the musical staff. Heart shaped notes with paper legs were kept in motion by the vibration.

### *Motion Counted*

The whole lobby was in motion and it brought the crowds from all over. A jazz saxophone player and a jazz drummer were added to the orchestra and also ballyhooed the lobby and this was not lost on the crowd, either. They brought in many times the money they were paid.

And lastly Coles hooked into the newspaper discussion of the dancing and dressing in women's colleges, and played up his girl with the jazz habits.

Short of grabbing his patrons by the back of the neck and running them in, there was little Coles did not do. It might be well to dig up a few more automobile men. They seem to be "there."

*NOT THE HAND WRITING ON THE WALL, BUT THE BLACKBOARD*

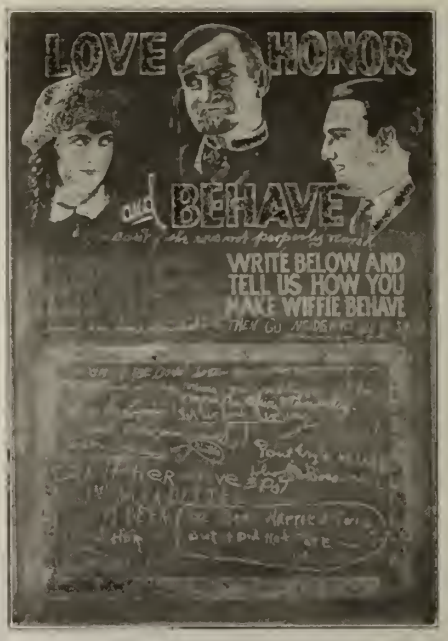
*How the Los Angeles second run house on "Love, Honor and Behave" put over the Mack Sennett with a fresh dose of jazz. Those are flatirons and rolling pins overhead, but the big idea is written on the slate. See the small cut*

## *Unique Exploitation Helped a Second Run*

Getting business for a second run, following a heavy exploitation on a first run, is at once easy and difficult. It is easy in one way, because the first run gets the public in a receptive mood, but it is difficult, for the exploitation must be built up higher and cannot merely copy the original work.

E. R. Jarmuth, managing director of the Alhambra, Los Angeles, was lately called upon to take second on "Love, Honor and Behave," the Mack Sennett multiple reel released through First National. He did some clever lobby decorating and had a new stunt that should entitle him to a place in the exploitation hall of fame.

For the decoration he strung out cutouts of rolling pins and flat irons, properly painted. That got a laugh, but the kick was in the blackboard, just inside the lobby line.




*THE BLACKBOARD*

This was lettered "Hubbies, write below and tell us how you make wifie behave." Below was a slate covered surface for the replies. Some of them read: "Slip her a five spot," "Give her a bottle of beer," "It can't be done," "Send her home like I did,' "Knock her dead," "One on the chin three times a day," "Let her have her way," "If you have one like mine you won't try."

### *Try a Blackboard*

This is a splendid stunt, not only for this First National attraction, but for many others, but the board should be raised to make it easier to write upon.

As a side stunt, free admissions were given all who presented a recent marriage or divorce certificate to the doorman, and a surprisingly large number of each were actually presented.

Mr. Jarmuth put it over like a pre-release instead of a second run and got all the money the house could hold without having an overflow meeting in the cellar.

# Selling the Picture to the Public

*A LINE OR TWO FROM LARNED, OF BLOOMSBURG, PA.*

*He used the old washling stunt for Mary Pickford in "Suds" and it helped get the show over just as though it were the latest release. It was new in his town, and that was all he needed. He also used the washing machine*

## *Another Washline Stunt for the Pickford "Suds"*

J. W. Larned, of the Victoria Theatre, Bloomsburg, Pa., used the washline stunt for Mary Pickford in "Suds" and did it very nicely, though his front was not wide enough to permit the line to be hung taut. Each garment bore one letter of Miss Pickford's name and the longer articles in the centre bore the additional letters to form the title.

A washing machine was also used in front of the lobby to get the attention, and between them they put over "Suds" to capacity business all day in a small town.

And we want to compliment Mr. Larned on the photograph. It is one of the best we have had in some time for detail and color. Few photographers stop down sufficiently to get depth of focus, but this cuts right through the box office window.

## *Tricks Passers-By with New "Street Mat" Idea*

I. C. Hollway, of the Savoy Theatre, Anniston, Ala., one of the Southern Enterprises houses, has something new in the street mat. If you will look at this display for Bill Hart in "The Testing Block" you will note just in front of the cutout a dark patch on the sidewalk.

This is lettered with an advertisement for the same attraction and is heavy enough to lie flat on the pavement. Hollway thought it would help advertise Bill, but he didn't realize what a cleanup it was going to make. It was just supplementary advertising, but about thirty times a day some kind hearted person would lug it up to the door with a "Mister, your sign fell down." He had to hire an extra darkey to replace the mat, it came in so often. As a personal contact stunt it beats the misspelled sign.

The rest of the display was made up with stock scenery and a cutout. The cutout cost four dollars and it cost a quarter to haul the scenery, which represents the entire cost of this lobby display.

## *Mineral Water Samples Sold "Peaceful Valley"*

Slater O'Hare runs the thousand seat Armory Theatre at Clarinda, Iowa, and he lives to sell all of the seats. He knows that exploitation can do it. When he came to show Charles Ray in "Peaceful Valley" he looked over the picture and got an idea. Other pictures were advertised with perfume samples. Perhaps he could sample the well on the Howe farm.

He ordered several hundred two drachm vials from the local druggist and filled them with a weak solution of epsom salts. Then he had an equal number of baggage tags printed up. One side showed a stock cut of Ray. The other side showed:

"If you want to know how Hosiah Howe (Charles Ray) felt toward Andrews, taste this. Also have your friends taste it. It's a sample of the water found in the well at 'Peaceful Valley' farm, and sells for a dollar a gallon.

"The taste lingers. The memory of 'Peaceful Valley' at the Armory, Jan. 28 and 29, will linger longer."

The samples were distributed over the counters of cigar and drug stores and wherever else they could be put, some were sent to the school houses as they let out, and you could get them at the theatre. The loop in the tag was caught around the neck of the vial, and the advertising stuck to the bottle.

It sounds like a lot of trouble, but it is not difficult to work, and the returns are large. It's something out of the ordinary, and it made talk that covered the entire town.

*SEE THAT DARK SPOT ON THE SIDEWALK? THAT'S IT*

*I. C. Holloway, of the Savoy, Anniston, Ala., had an idea that advertising mats might help the big display, but so many people brought in the mat that the other was faded. All thought the mat had fallen from somewhere*

# Selling the Picture to the Public

## *Nelson Bell Gives New Angles to Key Stunt for "My Lady's Latchkey"*

NELSON B. BELL, of the Crandall theatres, Washington, D. C., worked the lost key stunt for Katherine Macdonald, as did others when they played "My Lady's Latchkey," but he put in some jazz touches that made the stunt big enough to wake up the national capital on the eve of an inauguration. He even got a three-line, double column head for a story that was so well written everyone read it.

The picture was to open Sunday. The Tuesday previous some 500 latchkeys were spread over the downtown section. And about that time K. Macdonald, of Keesville, N. Y., (get that Keesville? It's a real town, up on Lake Champlain) registered at the Hotel Washington, one of the most fashionable hotels, and was assigned a room.

Wednesday morning the papers carried an all-capital classified ad. in the Lost and Found, which stated that K. Macdonald, of Room 132, Hotel Washington, had lost a latchkey between Ninth and Pennsylvania avenue and Fifteenth and K streets. Nothing was said about a reward.

### *Keys Bob Up*

The first reply came in about half past six Wednesday morning. It was a planted telephone message, but the real keys started to come in and by noon the clerks were considering the advisability of sending over for a policeman. Macdonald said he knew nothing about the keys and thought it was a blamed poor practical joke.

The hotel beat in Washington is an important newspaper assignment. In most cities the cub reporter gets the job and covers his beat in perfunctory fashion, phoning in if he finds that he needs help, but so many statesmen slip into Washington hotels that real writers get the assignment.

### *Automatic Planting*

Of course they were all given the story of Macdonald and his rabbit-like latchkeys and they all wrote josh stories. There was not a word about the Metropolitan Theatre or Katherine Macdonald or "My Lady's Latchkey." This was straight news and was read as such and gained many a good laugh.

It was good stuff, and while the reporters may have felt that there was a kicker somewhere, they put it over just the same.

Macdonald stayed over Thursday and then checked out, presumably to beat it for his home on the edge of the Ausable Chasm. Friday morning the blowoff came.

Each paper carried a 120 line display with a five line letter "Found" at the top. Below were reproduced the heads and parts of two of the stories and the original classified ad. There followed:

"A solution of the baffling mystery of the keys—the key that will unlatch a fortune in happiness, will be found by all who see

Katherine Macdonald

in First National's superb picturization of C. N. and A. M. Williamson's baffling tale of 'The Second Latchkey,' presented on the screen as

"'My Lady's Latchkey'"

There were other attractions at other houses the same week, but all Washington knew of the latchkey.

*THIS IS THE SECOND TIME ON EARTH OF THE TIN PLANET*

*It was first used to exploit "Earthbound" in Washington, where W. R. Ferguson, Goldwyn exploitation man, had some trouble getting it made. Now is served for a float in Baltimore, and got even more kudos for the Basil King play*

## *Jazzed Boston Patrons for Arliss in "Devil"*

George Arliss, in "The Devil" got a first Boston showing at Gordon's Old South Theatre, and Manager McGinnis sprang some new stuff for this feature as well as using the old standbys.

About the best bet was wiring a limousine to get a glare of red light in the cab. In this one of the ushers, dressed in the top hat and black cloak worn by Arliss made a tour of the streets. The redlight cab was a real novelty and created no end of talk.

The campaign started with the teasers, leading to a big smash in the Saturday and Sunday papers. Forty small cut-out cards were used in windows and hotel lobbies and ten three-sheet cut-outs were also placed in store windows. One of the six-color changeable signs was placed in the lobby and two others were put into windows, one on either side of and close to the entrance.

The theatre front and lobby was a blaze of red lights, and an electric sign, visible for blocks, was placed at the corner of Tremont and Park streets, one of the busy Boston corners.

The Monday opening was bettered on Tuesday and Wednesday was better still, which is as far as the reports are available, but it is safe to say that the climb continued, for the boosting was kept up to maintain the pace.

## *Used Real "Twin Beds"*

P. C. Osteen, of the Anderson Theatre, Anderson, S. C., did not care for cutouts on "Twin Beds" when he played that First National attraction. He wanted the real article, for his lobby was large enough to take them in without crowding, so he had a pair nicely dressed up with white counterpanes and lace shams and all that, and over against the wall he ran other boudoir furniture.

It was a mixture of bedroom and box office, but the box office was kept busy through the novelty of the display. This is an adaptation of the "Sick Abed" stunt, but it has even more kick, for a lot of people seem to think that a pair of twin beds are humorous. It made real business for the Anderson.

## *"Earthbound" Globe Used in Baltimore Stunt, too*

The seven foot metal globe, which recently figured in W. J. Ferguson's exploitation for "Earthbound" in Washington, was also used by the exploitation man when he went over to Baltimore to campaign for the picture at the New theatre.

The globe was mounted on a float, which was covered with white cloth, with lettering on the sides, which hung over the wheels. A man dressed in black was bound to the globe by three long white streamers, to further carry out the idea. These streamers bore the phrases "No God," "No sin" and "No future life," which form the philosophy of the principal characters in the drama. In front of the man was a large painting of Wyndham Standing and Naomi Childers.

In addition to the usual channels of publicity arrow cards were taken well out of the city and door and windshield tags were used in quantity. Several window displays were obtained, and a musical program was featured.

# Selling the Picture to the Public

*THIS IS NOT ONE OF THE LATCHKEYS GEORGE SCHADE "LOST"*
*But he lost a hundred smaller ones, all over town, and gave tickets for their return. An old stunt, but it belongs to "My Lady's Latchkey" and it worked as well as ever. Wonder is "Love, Honor and Behave" meant for K. MacDonald*

## *Used Lost Key Stunt for "My Lady's Latchkey" Date*

The lost latchkey stunt has bobbed up again, and just as good as ever. Coming from George Schade, there were naturally some new angles. He had this Katherine Macdonald-First National attraction booked for his Sandusky house along with "Love, Honor and Behave" and he had to do double hustling.

His first move was to work the lost latchkeys, but he did not tage the keys. He got a hundred keys from the hardware store, stamped his initials with metal punches on the round of each key and then sent in an advertisement to the newspaper reading:

LOST: A latchkey. Initials G. J. S. on finger grip. A woman's honor depends upon its return to 207 West Market street, at once. Reward.

That night the keys were dropped around the business district in spots where they were apt to be found, and by noon most of the keys had been brought in and the finders rewarded with a pair of seats for the engagement. The street address was that of the house, though no one realized that until they brought the keys down.

In this connection it is well to remember that you can get the keys—and additional interest by offering a week in advance a free matinee admission for each old Yale, Corbin or Sargent key.

For the marquise Mr. Schade had two large keys painted as shown in the cut. This will also make a good window stunt, particularly for hardware stores.

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*Some managers think that it is beneath their dignity to use exploitation. Until we come to nationally subsidized picture theatres, nothing is undignified that brings patronage to the theatre, only providing that it is done without outraging good taste.*

## *A Press Book Suggestion*

The exploitation department of Famous Players-Lasky points out that the Rialto window for "Paying the Piper," shown in a recent issue, was an elaboration of the press book sketch by Patrick Kearney and Vincent Trotto, of the advertising and art departments, respectively. This makes it a triple play, Kearney to Trotta to Cobe. It doesn't matter where Cobe got it. The point is that he put it over right, but the others are entitled to credit for the idea.

## *How Rogers Exploited Pair of First Nationals*

E. R. Rogers, of the Rialto, Chattanooga, put over "Twin Beds" by playing on the fascination the dual sleeping apparatus seems to have for the general public. He put a pair of beds into a furniture store and dressed the window as a bedroom. Borrowing a dummy from a department store he dressed her in the prettiest pink nightie he could borrow and sat her on one of the beds. From a six sheet he cut out De Haven's head and shoulders as "Monti" and had him in the window apparently just entering. The weather was so bad that it was not possible to photograph the stunt, but it was not too wet to keep the crowds away. They go umbrellas and came.

### *For 100 Freckles*

For "Dinty' he offered to admit free any kid with 100 freckles, and stipulated for a home count, "to make certain." That little kicker meant that mother or big sister had to hear all about "Dinty" as she counted the beauty spots. Rogers was generous and synthetic freckles caused by iodine or wet red calico were passed because they made a good newspaper story.

### *Hired the Kids*

He used the newsboys and girls for sandwich men, as shown in the cut, and when one of the newspapers kicked because the kids were too busy advertising "Dinty" to sell papers, and threatened to withhold the papers, Rogers offered the kids jobs as ushers, and the strike was broken as soon as it was declared.

And though he did not need it to get more business, he gave a treat to St. John's orphanage, and it was worth every penny of the low cost to see the kids enjoy the show, and the papers all wrote it up. The total extra cost on "Dinty" was only $12.50 and the returns—Boy!

*THESE NEWSBOYS ARE OUT FOR "DINTY" PRIZES*
*How Emmett R. Rogers, of the Rialto, Chattanooga, put over the First National production. One newspaper got sore and threatened to stop supplies but Rogers countered with offers of jobs and won out*

# Selling the Picture to the Public

## *Swift Gets Star Window from Hotel and a Paper*

Harry Swift, who exploits the Albany district for Paramount, does not sleep well nights unless he has landed his daily window display, and he has bad dreams when he does sleep unless it is an out-of-the-ordinary window.

But he had a long sleep the night he landed the latticed window shown below, and his dreams beat the Mohammadan paradise. He has done much an often, but this window was a bird—a bird of paradise.

### *In the Ten Eyck*

To begin with, it happens to be in the Hotel Ten Eyck. The Ten Eyck, rather than the State Capitol building is the centre of things in Albany and this window is in the centre of the Ten Eyck.

The Knickberbocker Press got the window to advertise the newspaper, but Swift pointed out that it would not do them much good unless they had an attractor, so he put in an attractor in the lower four fifths of the window and the newspaper took a streamer across the top, which you can barely make out in the cut, but which was quite prominent enough in the actual showing.

### *Work for Proctor*

The window advertises the current showings at the Proctor Theatre, but the other houses follow Proctor's, and all profit from the publicity given the Proctor showings. The first display was for Billie Burke in "The Education of Elizabeth," Arbuckle in "The Round-Up," MacLean in "The Rookie's Return" and "The Jucklins." The display will be changed weekly and will be permanent. No wonder Swift snored that night.

## *Cards Worked Very Well for Coming "Love Light"*

Olin Harris, of Loew's Ottawa Theatre, Ottawa, Canada, worked a very good stunt to herald the coming of Mary Pickford in "The Love Light."

He knew that if he could get a good card, it would not be thrown down after reading, so he put out buff cards 2½ by 4 inches, reading on one side:

I'd Like to see
The Love Light
Shining in
Your eyes

The other side read: "That's what Giovanni tells Mary Pickford in "The Love Light." It is at Loew's entire week, starting Monday, Feb. 7, and it's the greatest picture ever made by 'The World's Sweetheart'."

He also used the double middle of the four page house organ to run a cut of the star which completely filled these pages. The sheet was distributed not folded, and practically all of the issue was taken from the house instead of being thrown down after reading.

The cut idea is good, but the throwaway cards are still better. Get a really good slogan and it will be shown to hundreds who do not receive them.

## *Won a Three Column Head for Long Distance Chat*

Hunt Stromberg happened to be in Chicago when "Lying Lips" was playing at Barbee's Loop Theatre. Theodore Bell, of the Herald-Examiner, got enthusiastic about the work of Florence Vidor and remarked to Stromberg that it was a pity she was so far away as he would like to interview her.

That was enough of a hint for Stromberg. It was nearly six in Chicago, but it was ten minutes of four in Hollywood. He rang up Miss Vidor on the long distance and put Bell on the wire.

The head ran across three columns, top of page as real news, and Stromberg figured out that even with the high cost of telephoning it was well worth the money, not alone in the space he gained, but in the publicity given this unusual form of interview.

It's not an easy stunt to pull, but it can be done. Now and then a star visits some exchange territory, and you may be able to work it at small cost for tolls.

## *Made Capital of Robbery and Put Over "Heliotrope"*

Just before the showing of "Heliotrope" at the Des Moines Theatre, crooks got into the office of A. G. Stolte, "souped" the safe and got away with something more than $3,000.

In the morning Stolte sent for the police and as soon as they had concluded their investigation, he moved the safe into the lobby with a placard reading, "Did Heliotrope Harry do this?"

### *Thought It a Fake*

A lot of people were inclined to believe that the robbery was faked to advertise the film, so Mr. Stolte capitalized this, too. He took three thirteens headed "A false statement" to advertise that the safe blowing was on the level and to offer a hundred dollars reward for information leading to a conviction, and then he ran on to tell about the film and wherein it differed from the usual crook play.

That gave another big bang to the advertising and helped Stolte replace some of the lost $3,340 the yeggs got away with.

Safe robberies are not to be recommended as exploitation stuff, but if you have been victimized, try and have it happen when you have a crook play about to open, and clean up as Stolte did.

## *How Soriero Capitalized Newspaper Contest Idea*

Thomas D. Soriero, of the Strand, Lowell, made a contest in a Boston newspaper yield him a big lobby display at a small cost.

Lowell is tributary to Boston and all that section of New England was interested in the contest for the three "Loveliest Girls." As soon as the contest was decided, Soriero arranged to obtain large photographs of the winners and these he displayed in his lobby, announcing in his newspaper displays that the portraits were on exhibition.

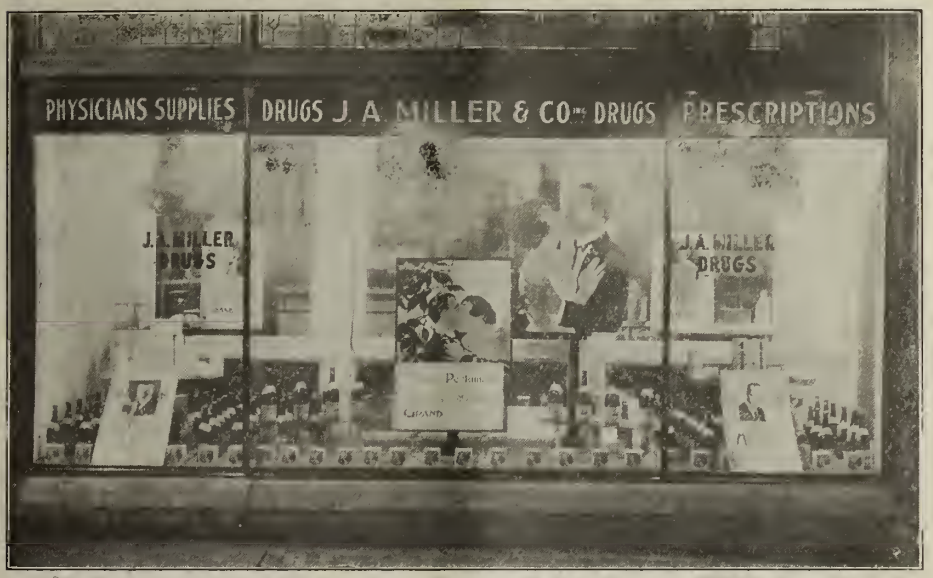
### *Saw Real Picture*

The newspaper cuts were not good, and hundreds of people went down to the theatre to see what the girls really looked like. A large percentage of them stayed to see the show, which was what Soriero had counted upon. The cost of the photographs was small compared with the results he gained. He capitalized the thousands of dollars worth of advertising for the contest and made it work for a house not even in the home town of the newspaper. That's doing something.

*SEE WHAT HARRY SWIFT PICKED UP IN ALBANY*

*It's a simple little thing. Just the main window of the best hotel on the most populous street, backed by the newspaper which gave him the window because it wanted something to make people look. Just that—it's enough.*

# Selling the Picture to the Public




*THEY SAID IT WAS "MIDSUMMER MADNESS" TO ASK FOR A WINDOW*
*That's just the reason why it gave Eli Orowitz, the Paramount exploiteer for Philadelphia, to hike right down to Miller and sell him on the idea for the big window and then book him on the same idea for "Heliotrope" when that comes to Lancaster*

## Exhibitor Not Hopeful but Orowitz Won Twice

When Eli M. Orowitz, of the Paramount exploitation staff, breezed into Lancaster, Pa., to put over "Midsummer Madness" for the Grand, the manager pointed out the two best windows in town, in response to Orowitz's request, but added that he didn't like to ask Miller's Drug store for space, because they never took any advertising in.

That's the sort of thing that Orowitz gets fat on, so he made a bee line for Miller's and when he came back he had the window hooked to a perfume display. He got in a three sheet cut-out, mounted a one-sheet cut-out on a card for a central display, and had four other cards with stills, all of them hooking up to Miller's Perfumes. He sold Miller on the idea that the display would be as good for the store as for the theatre.

It must have worked out that way, for when he went to take the cards out, the pharmacist promised to have the window all ready for him when he came back to put over "Heliotrope."

Orowitz also got a florist's window, built up a hook-up page and got a nice letter from the manager of the sheet, thanking him for his work and telling how much benefit the merchants had derived from the co-operation. That's the way the man from Philadelphia works. He is not afraid to go back to the same town again, because he always quits it clean.

## Made Special Showing a Campaign for Sunday

C. B. Woods, of the Palace Theatre, Fort Smith, Ark., liked to kill a couple of birds with the same stone when he can.

Fort Smith theatres cannot show on Sundays, so when he had "Go and Get It" to open on Monday, he figured out that he might make something out of a special showing. He sent invitations to the newspapers to come and see the story about newspaper men, adding that all employes of all departments could come, including the office boys and devils.

They were all there and they enthused over the story. It was shop stuff, and they liked it.

Then it occurred to some of them that no one went home to beat his wife up even though he had been to the pictures on Sunday, and they wrote editorial articles, using the Sunday show as an example. It helped put the show over and it may help Sunday movies, if the reformers do not get there first.

## This Week

This week it was H. M. Todd, of the Princess Theatre, Cheyenne, Wyoming, who red inked the local paper, but he did it differently and ran his line across the top, where it kept off the reading.

Then the newspaper alibied by stating the next day that the red ink was added at a job printing plant and congratulating Todd on his enterprise. This gives a new kink to the familiar stunt. If you use the red fudge, suggest to your own editor that he explain to his readers.

## Hooked Clothing Display to "Forbidden Fruit" Run

Leslie Whelan, Paramount exploiteer in Detroit, booked "Forbidden Fruit" to a clothing store window through the very simple expedient of letting the card "Do you know that the clothes worn by Forrest Stanley in 'Forbidden Fruit' at the Broadway-Strand can be duplicated here?" He got that into the window of Hughes and Hatches, in the business district, and it made a strong appeal to young men who follow the leading men as religiously as the girls copy the women stars. The clothing merchants knew from experience that it would pay, for they had been asked for clothes like the stars wore in certain designated plays, and they welcomed Whelan.

But as we remember it, the eating of the forbidden fruit was the foundation of the clothing industry. There ought to be a splendid chance to work in Adam and Eve in a clothing store window in connection with this title. Think it over if you are going to show that film. Show a picture of Adam and Eve and the apple lettered: "The start of the clothing business; when Adam and Eve ate Forbidden Fruit. Come in and see our spring styles in fig leaves and see 'Forbidden Fruit' at the Rialto."

*WHO WOULDN'T BE AS WELL DRESSED AS FOREST STANLEY?*
*One of the window stunts worked by Leslie Whelan Paramount Exploiteer in Detroit. He says the store can duplicate the Stanley wardrobe, and all the local sports fell into line for the glad raiment*

# Selling the Picture to the Public

## *Fairbanks Special Cuts Work Well in All Ways*

The special drawings supplied by the United Artists for the Fairbanks picture, "The Mark of Zorro," work well, so well that there is little use in reproducing more than a few, since they all follow the same general lines, but in this display from the Lyric, Lima, we think that one of the special cut titles would have worked well, though the compositor has given a fairly good result with all type. It is probable

*A FAIRBANKS ANNOUNCEMENT*

that a lighter letter in the same style would have given more emphasis to star and title, for the display is too evenly black. It does not get over as well as it might were there more contrast, but it does get over, every inch of it, and the text is in the jazz style which best matches this comedian's work. The same type of copy would not put over Miss Pickford in "The Love Light," but it makes its strongest appeal to the people who are most likely to want to see "Zorro," and so it matches the mood. The Lyric has a good underline in the signature in "Where the stars twinkle first," but it does not show up well in the reverse. It might help a little to take a hand drill and ream out the dots which form the letters, but unless there is a strong black ground, these small dots will look too much like faults in the printing to show up well. Drilling would certainly help, and it would take only a moment, but care must be taken to remove the burr raised by the drill.

—*P. T. A.*—

## *Got Five Mentions on One Full Page Display*

James A. Maddox, of the Southern Theatre, Columbus, Ohio, took a full page for his first anniversary, announcing "Earthbound" and giving six shows a day at the regular prices. This carried with it a write-up of Mr. Maddox, an interview and three stories of the play. This gives him a punch on five different pages, and is about as much as one can expect from a single advertisement. But it is all well written stuff, possessed of news value and the better advertising because it does read like news. This is the one big point that so many managers overlook. They think that if they get a column in the paper they have done something, but that column is good advertising only if it is read and read with interest. All of this Maddox stuff will be read as news, and so every line will work for the Southern. And the full page is just as readable as the other stories. It is open and brief, with only one striking cut instead of so many that you do not know which to look at first and so look at none, but pass on to the next page.

## *How One Newark Theatre Got the Others Started*

Newark papers have reason to be profoundly grateful to the new Branford theatre for getting the other houses started on large spaces. The Newark houses seldom took more than a double fifty to seventy-five lines, but when the Branford opened they took large spaces to put the new house across and the others had to come up to

*THE BRANFORD SPACE*

meet the pace. This reverse is all right where good printing is assured, but it is apt to smear up and give just a mess of ink unless conditions are just right. This space came through in good shape, but it is more or less a risky experiment, though the house plays safe and uses type for the real announcement. This would have been better had the space for the title been about twice as deep to let in a less condensed letter. The space was there, with smaller lines for some of the smaller features, and it would have gotten over better. The trouble with the design is that it depends too much upon half tones for its effect. A straight black and white would have been better. It would have shown up more strongly and there would have been less risk of blurring. With the black sky, the foliage should have been lightened to gain contrast, for the tones are too delicate to come out well in quick printing. Probably the other houses are cursing the Branford for raising the space bills, but as a matter of fact they will probably get it back in increased publicity, for a paper takes more interest in a picture department that shows a real profit than in one which barely pays expenses, and sometimes it pays the theatres to take more space than they really need.

—*P. T. A.*—

## *Sells "Passion" Alone to Washington Patrons*

Crandall's Metropolitan, Washington, took a half page for the opening week of "Passion" and while the reverse did not work out as well as it should have done, because the ink did not show black, it made a striking display. The most interesting thing about the announcement is the "Notice to Patrons," which runs between the signature and the "All this week" at the top and announces: "Passion is nine full reels in length and affords so complete and so wonderful an entertainment that its impressiveness and majesty will not be impaired by the inclusion of supplementary films of any character in the bill." That will probably sell more tickets than any of the more definite selling lines below, which are partly clouded in the haze of the reverse, just as the corner cuts are hardy noticeable. For the second week the Sunday ads went down below a quarter page, but they could have sold on even less space for the first-week patrons put the show over for the second

THE PICTURE THAT WILL AMAZE AMERICA
CRANDALL'S
METROPOLITAN
F STREET AT TENTH
NOTICE TO PATRONS
ENGAGEMENT
ALL THIS WEEK
EXTRAORDINARY
SCHEDULE OF PERFORMANCES
Sunday . . . . . 3:00, 4:55, 7:00 and 9:00 P. M.
Week Days . . . . 11 A. M.—1, 3, 5, 7 and 9 P. M.
TODAY DOORS OPEN AT 8 P. M.
SCHEDULE OF PRICES FOR THIS ENGAGEMENT ONLY
Sunday and Nights, All Seats, 80c, War Tax Included
Week Day Matinees, All Seats, 55c, War Tax Included
SPECIAL SCORE
SYMPHONY ORCHESTRA OF THIRTY-FIVE
AMEDEO VIONI, Conductor
Thrilling beyond words
Beautiful beyond description
A harmony of all the emotions
POLA NEGRI
The Famous Continental Star in
"PASSION"
A MIGHTY EPIC OF THE SCREEN
5,000 people 2 years to produce
Love - Laughter - Tears.
A FIRST NATIONAL ATTRACTION
A Woman's Whim
THE PICTURE THAT WILL AMAZE AMERICA

*A HALF PAGE DISPLAY FOR "PASSION" FOR ITS WASHINGTON SHOWING*

# Selling the Picture to the Public

week of the run. To some extent it is a case of misplaced confidence in reverse cuts, but it put the picture over, and that is all that can be asked.

—P. T. A.—

## Ohio Theatre Offers an Unusually Good Underline

"Midsummer Madness" seems to be getting a better line of advertising than most attractions. This display from the Ohio theatre, Indianapolis, is an underline announcement, but it is run as a special, 150 lines across four columns. There is a minimum of hand lettering and that only where it seems to be indicated. There is something about the title which seems to call for special lettering, and it looks better in a graceful line than in the usual type faces. This lettering is not quite as clear as some of the samples we have shown, yet it is as easily read, and it matches the suggestion of the title. The drawing at the bottom is

THE OHIO UNDERLINE

as good as white space for throwing the announcement into relief. It is a nice example of the proper balance between hand lettering and type, and stands out as one of the prettiest of the recent displays. The star cut is evidently trimmed down from a press book cut, which offers a suggestion to others who may not like the shape of the cuts supplied. All told, we think the Ohio has gone over the top with this from every angle.

—P. T. A.—

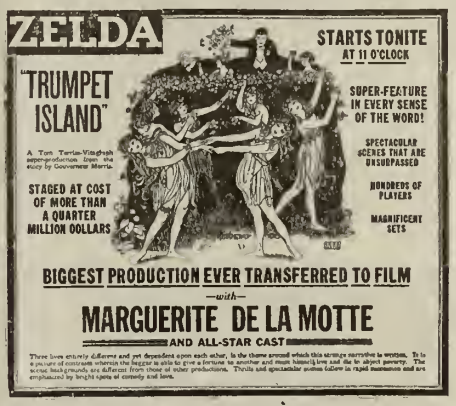
## Try This

If there is a hospital in your town: particularly if there is a children's ward, suppose you make a point of sending your odd stills over every month or six weeks. It will give the patients something to look at without the fatigue of holding a heavy volume, and if your card is stamped on each still you will find that they will come to your house when they are discharged. More than that, word will be passed along about your thoughtfulness and this sort of talk never harmed a house. Try it for a while and see how it works. This worked well in the army hospitals in war times. It will work as well now.

—P. T. A.—

## Tells It All in Type With Aid of One Cut

This five tens from the Zelda Theatre, Duluth, seems to tell about all that will sell Vitagraph's "Trumpet Island" without telling too much. The cut commands attention and the text builds up on the attention thus gained. This is not an artistic piece of work in the generally accepted sense of the term, but it is artistic in that the compositor


ZELDA
STARTS TONITE AT 11 O'CLOCK
"TRUMPET ISLAND"
A Tom Terriss-Vitagraph super-production from the story by Governeur Morris
SUPER-FEATURE IN EVERY SENSE OF THE WORD!
SPECTACULAR SCENES THAT ARE UNSURPASSED
HUNDREDS OF PLAYERS
MAGNIFICENT SETS
STAGED AT COST OF MORE THAN A QUARTER MILLION DOLLARS
BIGGEST PRODUCTION EVER TRANSFERRED TO FILM
—with—
MARGUERITE DE LA MOTTE
AND ALL-STAR CAST

A WELL SET AD.

has given full value to the type lines and has made it distinct and readable down to that last bank of ten point, which might better have been set in two columns as a relief to the eye, which finds it difficult to cling to a small type line nearly eleven inches long. The chances are, however, that the reader has been sold before he comes to these lines, and it does not matter so much if he does not follow them.

—P. T. A.—

## Selling Talk

It is a mistake to tell too much in your advertising in the hope of selling tickets. If you cannot sell in fifty words you cannot sell in ten thousand. Amusement seekers must be caught on the fly, and the best selling talk is the strong sentence or two rather than the elaborate argument. Long arguments are out of place and waste the space at command. Make it short and snappy. Don't try to write a book, for no one will take the trouble to read it and you have wasted both your money and your effort. Spend the same amount of time trying to condense and you'll get results.

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

## This Full Page Space Crowded but Readable

At first glance this full page for the Lyceum Theatre, Port Arthur, Canada, seems to contain too much type. For that matter it does contain too much reading matter to be really good, but the type is so arranged that any one of the three sections will get the interest. You can read down either the right or left hand column and be sold. You can read either side of the dancing girl cut and be sold, or you can read the middle box and be sold again. There are really five appeals, any one of which is good, but any one of these appeals could be better played up without the use of the rest, and the open display would have made the page more inviting in appearance and would probably have sold just as surely. It is a great temp-

ENJOY THE BEST AS A LYCEUM GUEST
HURRAH for "TRUMPET ISLAND"
A Human Derelict
Richard Bedell Played the Game and Lost What Did He do to Redeem Himself?
"Here's to the dancing girls"
He Bought Trumpet Island
Superfeature in Every Sense of the Word—Scenes Unsurpassed
The Biggest Story Ever Told It Holds You Spellbound
It's All in "Trumpet Island"
And Larry will be there
LARRY SEMON
IN A BOX OF LAUGHTER
"SCHOOL DAYS"
"TRAILED BY THREE"
MUTT & JEFF AND TOPICS OF THE DAY
PARAMOUNT MAGAZINE
COUPON
SPECIAL MUSICAL PROGRAM ARRANGED BY E. F. BAKER
A SPECIAL CHILDREN'S MATINEE NEW YEAR'S DAY
DON'T MISS THE BEST BET OF THE SEASON WITH NO ADVANCE IN PRICES
LYCEUM
THURS-FRI-SAT Dec. 30-31-Jan. 1

A CROWDED FULL PAGE

tation to have a full page at command and not use every available inch, but it is an accomplishment to refrain from saying too much, no matter how good the talk may be. One strong bank, set in large type, with another similar space for the Semon comedy and some small paragraphs of not more than forty words each would have made a prettier ad and would have sold as well. Port Arthur readers probably have time to go all through the paper and probably read all this chat, but we think that even at that a lighter layout would have been advisable.

—P. T. A.—

## Watch Your Printer

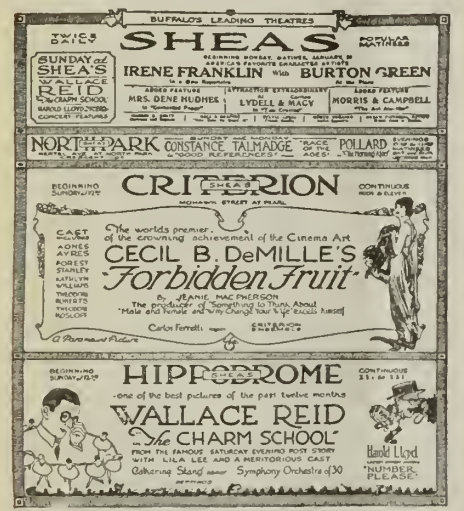
When you are planning for some unusually pretentious bit of printing, specify hand composition, or the work may be ruined. Most offices now have some display lines on the machines. It is easier to set a machine line than to throw the individual type into the stick, and most printers will figure to use machine lines wherever posible. This may not matter much on program inside pages or small displays, but it detracts from the appearance of a fine job. Don't wait until the proof comes back. Tell the foreman when the hand the job in that you want a good job and hand composition. It will make more work for the printer, but it will make more business for you, and that is

# Selling the Picture to the Public

what should interest you. Pay extra for hand composition, if you have to, but see that you get it.

—P. T. A.—

## Shea's Buffalo Houses Now Frame in the Ads

Harold B. Franklin, of the Shea houses, Buffalo, now goes a step further and frames his various displays with a heavy linear rule border, or rather a drawn copy of that design. For some time—ever since the Criterion opened, he has been getting the advantage of the large space by running them all together instead of letting them run as they would, but now he goes a step further and binds them in with a heavy rule which emphasizes the combination. His

*THE SHEA QUARTET*

artist sometimes transgresses in his efforts to get artistic lettering rather than legible work, but most of the text in the Hippodrome and Criterion spaces is as legible as type. One thing we like about these two houses is the way the "Shea" is set into the house signature, as is also done for the North Park. This is a Shea trade mark and could be copied with profit by other chain houses outside of Buffalo—the Allen chain, for example. It gives a certain stamp to the announcement, and it makes a pretty display. Mr. Franklin lays his ads so well that we like to give an example now and then, even though it may offer no especial food for comment on the general principle that it is a good thing to look over good work as a matter of education, and these Franklin spaces are standard, just as are the Hyman spaces in Brooklyn. Don't look at these examples and forget them. The purpose of these criticism pages is to offer you the best—and the worst—for study that you may improve your own work, and if you make a serious study of this department you cannot help doing better work for your own house. The best men the country over help you in these pages. You could not hire Mr. Franklin to teach you how to advertise, but you can watch his work and profit from it.

—P. T. A.—

## Shortsighted Policy

The other night we overheard the manager of a neighborhood house tell a patron he didn't know a certain fact in connection with pictures, adding that he did not have the time to bother with such things. This seems to be poor policy. The steady income is derived from the fan patrons, and anything tending to help keep a patron a fan is worth finding the time for. It is never a waste of time to keep posted on your own business, and this question was one any manager should be able to answer. Make your patrons fans, if you can, and keep them interested.

—P. T. A.—

## Used Jazzed Copy to Sell Lively Comedy

An excellent example of suiting the copy to the style of play is found in this six eights from Ascher's Merrill Theatre, Milwaukee, for Tom Moore in "Stop Thief." The story is a lively comedy and the copy is written to match. The cut shows a chase, and the two banks tell that just as this crowd chases the thieves, so will the crowds assail the doors of the Merrill when this Cohan & Harris farce is played, and it tells

*THE JAZZ ADVERTISEMENT*

what a smart play it is. Below the title is: "Do you know what a kleptomaniac is? No, it's not a breakfast food. It's a person who is driven ..... If you enjoy a real-honest-to-goodness comedy, we would advise you not to miss this crook picture. It is as different from any crook picture you ever saw as black is different from white." That is not excruciatingly funny, but it will get a laugh, the laugh will produce the proper frame of mind and the selling will be easy. There is always danger, in writing jazz stuff, of being too funny. This is as fatal as being too dull. Jazz is not low comedy nor is it slang, for slang is anything but jazzy. It is merely briskly written good English. That's where a lot of would-be jazzers fail. They think the more slang they use, the better the impression, whereas slang is seldom good selling and it should be oddity of phrase which is aimed at. Good jazz will sell comedy and sometimes drama, but it must be good and not cheap. Cheapness of expression is always fatal. If you can't be different, stick to straight lines, but if you can phrase a little differently, then jazz is helpful and will sell. The Merrill copy is good jazz because it attracts attention without being commonplace and cheap. Rightly done it is a valuable aid, but it should be used discreetly. It is loaded at both ends and has a fuse in the middle, so be careful with the match.

—P. T. A.—

## Signatures

Before you finally decide upon a house signature, get one that is so legible that even the stranger eye can get the message at the first look. Regular patrons will come to know a signature from the look of the cut, without reading it, but get one that the stranger can see, for your chief drive should be on new business. And once you have evolved a good signature, stick to it. Get cuts in all column widths and use it on all your printing.

—P. T. A.—

## Now It's the Schools

The style show has long been a mainstay of the picture theatres, but now comes the public schools of Columbus, Ohio, to present a style show for the Chamber of Commerce, each school presenting one episode in the general program. Have you had a little style show lately Why not?

—P. T. A.—

## New York Half Page Is Unusual Strand Display

Joseph Plunkett took a half page in the New York Telegram for the opening of "The First Born" at the Mark Strand, New York. He went to extra spaces for "The Devil" and other plays, but a half page is going some for the big town, even though the Telegram is the medium. A lot of people do not look on the Evening Telegram as a regular paper and in some ways it is not, but it gets the hotel trade because it is printed uptown and is on the street half an hour before the others, and it is a good medium for the lines to be lost. It

*THE STRAND HALF-PAGE*

is all bold and clearly done, and it put the picture over Sunday afternoon, for the Telegram is the only Sunday afternoon paper in town. Most of the Sunday papers carried a two column display with a drop three quarters of a page. "The First Born" is probably the most heavily advertised film shown in New York, and the business justified the results.

—P. T. A.—

## Takes 1,800 Lines for "The Kid" Engagement

The Circle Theatre, Indianapolis, took 300 lines across six columns, or a total of 1,800 lines, for "The Kid" and used most of it for a sketch of Chaplin and the kiddie. It is a strong drawing, much stronger than talk could have been and the talk itself runs only about 300 words, with a large title, a signature star name and a panel for a few well chosen words about this production, all in type in a small panel. It is an excellent example of good advertising and we regret that it drops too long to be reproduced here.

—P. T. A.—

*Just figure out what a Free Ireland state rights film will mean to you this St. Patrick's Day. Look over the market and get one now. It will pay to shelve a regular.*

# Chicago and the Middle West

By PAUL C. HINZ

## *Aschmann Gives Special Showing of "The Devil"*

The importance of every exchange manager keeping in close touch with the trade and daily press, in his own city, was emphasized by Manager William A. Aschmann, of Pathe's Chicago office, at a luncheon which he gave at the Auditorium Hotel, Monday, February 14. Talking informally before the luncheon, Mr. Aschmann referred to the failure of such co-operation as the waste of a big opportunity, and vouched for more frequent get-together parties promoted by Pathe from now on.

In view of the plan to follow up the luncheon with a projection-room showing of George Arliss in "The Devil," Manager Aschmann had invited as special guests, A. J. Callahan, who with Harry Leonhart produced this feature; Charles Callahan, his brother, and Mary Callahan, his daughter. Mr. A. J. Callahan gave an interesting talk, advising those present as to special features of "The Devil" and facts in connection with its production which would prove entertaining.

After the luncheon, the party adjourned to the Pathe offices, where an enjoyable screening of the feature, a release date for which has not yet been announced here, took place.

## *Not Enough Importance Attached to the Organ*

In featuring orchestral music, Chicago theatre owners have been somewhat remiss in attaching enough importance to the organ as a program factor, in the opinion of Jesse Crawford, organist, who has been engaged by Balahan & Katz to play at the new Tivoli Theatre, which opened February 16.

"In many of the large picture theatres in the West, there are no orchestras at all," Mr. Crawford said. "The entire musical program is in the hands of the organist and pianist. The natural result is that the use of the organ has been perfected to a much finer degree there than in the Middle West, where I notice that far more importance is attributed to the orchestra.

"I do not mean that organ music should supplant the other, but I think it should be far more highly regarded by the exhibitor than it is. In several of the finest theatres in Chicago, where a very fine make of organ has been installed, it is used only to 'fill in,' is not played by a skilled performer who can bring out the full beauty of the instrument, and is not kept in proper working condition. This is just because the organ has not taken its deserved place, as a great aid to picture-program success."

## *Chicago Theatres Fight the Odor Bomb Outrages*

The first steps in bringing perpetrators of the odor bomb outrages to justice were accomplished Friday, February 18, through the efforts of the Illinois Exhibitors' Alliance. For the past two months Chicago theatres have been menaced in this manner, and until State's Attorney Crowe's investigation, which started last week, there has been no attempt to run down the culprits and punish them. The Illinois Exhibitors' Alliance has endeavored to protect its members in such events, by using its influence in appealing, as a body, to the city authorities, to have the bomb depositors punished.

Two weeks ago the Rex Theatre, at Sixty-ninth and Racine Streets, then owned by Adolph Powell, was visited by Charles Murphy, alias O'Brien, who planted a bomb, but in attempting his get-away was stopped and held by the owner, who summoned an officer and had him arrested. The case was prosecuted by the Alliance, resulting in the imposing of a $50 fine on O'Brien.

The Alliance is now preparing a bill to present to the State Legislature, by which such an act will constitute a penitentiary offense, instead of being merely classed as disorderly conduct, as at present.

## *Grauman Named Official of Doll Van Company*

Jacob S. Grauman, for the past year manager of Metro's Chicago office, has been appointed vice-president and treasurer of the Doll Van Film Corporation, according to announcement by D. M. Vandawalker, president of the company. Mr. Grauman expects soon to leave for the western coast, where he will make a survey of conditions in the independent production field, with the intention of seeing and procuring new features for distribution in the Illinois and Wisconsin territory. He will be gone about a month.

It was announced at the same time that a number of prominent exhibitors of Milwaukee and Chicago now have an interest in the Doll Van Company. A Milwaukee exchange will be opened at 408 Toy Street early in March under the management of L. H. Guhl, now with Metro in Milwaukee. Frank Kamp, now salesman for Metro in Wisconsin, will join the Doll Van force soon.

## *Good Business Done on Extensive Canadian Trip*

One of the most successful business trips ever undertaken by a representative of Fitzpatrick & McElroy has just been completed by Charles Callahan, who returned to Chicago, February 14, after spending eight months in the Western States and in Canada.

"I got hundreds of contracts," said Mr. Callahan, "for the Ford Educational Weekly. Many of these were closed in towns never visited before by a film man, and the surprising part of it was that the theatre men in these remote towns (I went as far north as Edmondton) were about the easiest to sell of any class of men I have had dealings with.

"It was interesting to learn that the picture theatre patrons in these localities appreciate the news and geographical value of screen subjects, more than in most places. Scores of logging camps have been running our weeklies, and I closed with a number of new ones on this trip.

"In the more advanced Canadian towns, I found that exhibitors were very responsive to our suggestions about building up their programs so that they will appeal to non-theatre-goers as well as theatre-goers. Ford Weeklies, wherever they have been shown, have succeeded in bringing to the theatre a class of persons, distinct from the so-called fan, a class of patrons who demand a certain amount of intellectual as well as dramatic entertainment."

One of Mr. Callahan's special assignments was to visit all Federated exchanges, following the transfer of the Ford Weeklies, which took place January 8, a transfer, which was effected without a hitch.

## *Many Trips for Rothacker*

Watterson R. Rothacker will leave Chicago March 1, to conduct the opening of the new Rothacker laboratory in Los Angeles, at Melross and Gower streets, which will take place early in April. Following the opening of the coast plant, Mr. Rothacker will leave for New York to complete plans for a third laboratory. On June 25, he will sail for Europe on the Olympic to arrange plans for a fourth plant in London.

## *Closes for Three Features*

Superior Screen Service has closed for Illinois and Indiana with Victor Kramer for Lina Cavalieri in "The Mad Love," for Diana Allen in "Voices," and for "The Handicap," a Drury Lane spectacle.

## *Theatres to Have 700 Seats*

Scheu & Scheu are remodelling the Wonderland Theatre at Clinton, Ind. When it reopens in August, the theatre will have 700 seats and will be thoroughly modern.

## *Car Strike Hampers Films*

The street car strike continues in Albany, N. Y., being now in its fourth week. Motion picture theatres are affected in their box office receipts, despite the jitney service. Efforts are now being made to settle the trouble through arbitration. In an effort to overcome the effects of the strike, from the point of attendance, proprietors of movie houses are furnishing some of the best pictures ever seen here. The strike includes five cities in the Capitol district.

## *Movies to Be Asked to Give Aid to Hospital*

In an effort to raise $150,000 with which to complete work on the new building of the Beth David Hospital, at 113th street and Lexington avenue, the entire city has been divided into industrial units and Mr. Nat Dorfman, vice-president and publicity director of the Sunrise Pictures Corporation, has been appointed chairman of the motion picture industry.

Mr. Dorfman knows the work of the Beth David Hospital very well and knows that hundreds who seek aid daily are turned away because of lack of room.

# *The State Theatre, Indianapolis, Was Opened to Capacity Crowds, February 14*

THE famous of filmdom and of the speaking stage and a throng of Indianapolis citizens joined last week in helping Marcus Loew enjoy an auspicious beginning of business in the Hoosier capital. Mr. Loew's handsome new State Theater, situated at Pennsylvania and Court streets, was opened to capacity crowds on the afternoon of February 14.

Mr. Loew and his guests arrived from New York on a special car at 10:25 a. m. Long before that hour an immense crowd gathered at the Union Station for a peep at the famous movie stars that Mr. Loew brought with him and at Lieutenant Walter Hinton and Lieutenant Louis Kloor, two of the heroes of the recent ballon flight into the Hudson Bay country, who were Mr. Loew's guests for the day.

At the State House, Governor Warren T. McCray received and welcomed the visitors. The Kiwanis Club, Henry L. Dithmer, president, served as host to the visiting notables. They were escorted in a procession from the station. A band and a platoon of mounted police led the way. Later the party was escorted to the City Hall for a welcome from Mayor Charles W. Jewett, after which they returned to the day's headquarters at the Hotel Lincoln. At noon the Kiwanis Club entertained the visitors at luncheon in the Claypool Hotel.

The dedicatory ceremonies began at the theater immediately after the luncheon. In the afternoon the stars were introduced to the big audiences. Among the film stars were Hope Hampton, Lillian Walker, Helene (Smiles) Davis, Montague Love, Kenneth Douglas, Crawford Kent, Creighton Hale, Zeena Keefe, Marguerite Marsh, Gladys Coburn, Ruth Roland, Emily Chichester, Helen Flint, Lois Meredith, Mabel Pierson and Mary Gormlay.

# *Motion Picture Lectures Teach More Than Textbooks, Say School Children*

WHETHER the screen or the textbook is more desirable and effective in nature-study teaching has just been put to the children in two of the Evanston, Ill., public schools. One hundred and seventy out of 180 voted in favor of the screen as a choice of methods.

This novel educational experiment, conducted under the direction of Miss Edna H. Bausch, science teacher, was based upon a film produced by the Society for Visual Education, "The Life-History of the Monarch Butterfly." The children were pupils of the seventh and eighth grades. Previously they had studied the Black Swallowtail butterfly from textbooks and actual specimens.

Not only did the children express an overwhelming preference for the motion-picture way, but they knew as much about the Monarch butterfly from a showing lasting fifteen minutes as they did of the Black Swallowtail, to which six thirty-minute periods had been devoted in the use of textbooks, specimens and oral discussions. At least, that is what was shown by the papers which they wrote during the remaining fifteen minutes of the science period.

In speaking of the experiment Miss Bausch said: "To my mind these reports of the science classes constitute a remarkable endorsement of motion pictures as a supplement to the textbook. I like the way one of my girls put it—'Me for school movies, because you get more out of your lessons.'"

## *Aschmann Finds Business "Good" in Middle West*

"There is no business slump in Chicago and the Middle West," declares W. A. Aschmann, manager of the Pathe branch office in that city, while in New York. Not only is businesss good, but there is an optimistic feeling for an added impetus to better business which cannot help but come through the construction of a number of new theatres.

"To me," said Mr. Aschmann, "the general outlook bodes nothing but prosperity. We are increasing bookings and holding up our end of the sales quota, so I can see no reason for pessimistic utterances.

"As a sure indication and proof of prosperity I need only to mention the fact of the several new theatres now undergoing construction, and some of them in the midst of the Loop district. Balaban and Katz will open their new Tivoli Theatre shortly, and Ascher Brothers are adding the New Roosevelt Theatre to their chain. Another theatre soon to open its doors is the Senate, built by Lubliner and Trinz. And yet another soon to be completed is the Ambassador.

"A big boom in serials is on and we have done remarkable business with 'The Riddle: Woman,' and other features and Harold Lloyd comedies. I expect to break a record on 'The Devil,' starring George Arliss."

## *Artists' Ball in March*

Among the well-known photoplay stars who will appear as entertainment features of the annual ball of the scenic artists to be held at the Waldorf-Astoria, March 9, will be Mae Murray, who, with Robert Chandler, artist, will lead the grand march. Alexander Oumansky and his ballet from the Capitol Theatre will offer dance divertisements. Proceeds of the ball will be turned into the general fund for the building of a new $75,000 headquarters to include business offices, clubrooms and classrooms.

## *Utica Newspaper and Movies at Loggerheads*

The motion picture theatre managers of Utica are still maintaining a stolid silence since they withdrew their advertising from the Utica Daily Press. Not so, however, with the directors of the Press. Since the withdrawal of the advertising there has appeared daily in the Press some sort of comment anent the motion picture, all with the one purpose of "slamming" this form of amusement in Utica and in general.

Evidently the public is no longer interested in the controversy for no letters from citizens have appeared during the past two weeks. The ministers still use it as a topic for their sermons and addresses, all of which are being given big display in the columns of the Press.

The Press is said to have recently instigated the mayor of Utica to a policy of stringent adherence to an ordinance of allowing only a specified number of people to stand in the rear of theatres, though this ordinance had for years been considered more or less obsolete.

## *New Maine Theatre*

The York Fire Department Picture Company is to erect a new picture theatre at York Village, Me., this spring. It will be a concrete structure seating 600, and the cost will be $25,000. Though the company has been operating only since March, 1920, it has been growing so fast as to necessitate new offices.

A letter from the company says: "And it is through Moving Picture World that we obtain all our information about all of the pictures we show. You can readily see how important your magazine is to us, for we rarely see any representatives of the producers."

*"GEE, BUT I'LL BET ALL THE GANG'D LIKE TO BE IN MY PLACE"*
*Scene from "The Plaything of Broadway," starring Justine Johnstone and released by Realart*

# *Otto H. Kahn Confident of Development of Film Industry Under Present Leadership*

IN view of the present criticism of motion pictures many who heard the speech of Otto H. Kahn, the financier, at the dinner given recently by the Famous Players-Lasky Corporation to Dr. Hugo Riesenfeld at Delmonico's have expressed a wish that Mr. Kahn's words might be brought even more prominently before the public. Because of Mr. Kahn's high standing as an international banker and a patron of the arts, his speech, in which he expressed confidence in the leadership of the men now at the head of the industry, has an unusual significance. The speech, in part, follows:

"It is barely a dozen years or so ago, that the world awoke one morning to find upon its doorstep a baby giant, the moving picture. The captains of finance and industry passed by and turned up their noses at the foundling. It was plain men, risen from the ranks, who took it in and nurtured it and used their own scanty means and what little they could borrow, to upbuild and develop it. And thus the moving picture industry came into being.

*Understand the People*

"Being plain men, those who developed it understood the people. And, understanding the people, they catered to the healthy fundamental sentiment of the great mass which wants to be interested, gripped and moved, be it to laughter or to tears.

"They were pioneers, and the pioneer does not start with laying out beautiful avenues and erecting structures of impeccable style. Crudities there were, and mistakes of judgment and of taste. But they did create, with great vision, daring enterprise, and hard work, a vast new industry; they made American films famous and pre-eminent throughout the world, and above all, they established a huge democratic institution, giving to the people an instrument of instruction, diversion, and recreation, the like of which had never been known or dreamed of until the advent of the 'movies.'

"And then, as soon as they could feel that the industry was firmly established and had struck its gait, they proceeded—to their honor be it said—to improve, to beautify, to aim higher. They did not wait till they were prodded to do so by public demand. They anticipated. They volunteered more than was asked for and more than, from the merely commercial point of view, would have been needed.

*Gave Access to Fine Music*

"They called to their aid the art of music. To hundreds of thousands whose means would have permitted them but rarely or not at all, to visit concerts or the opera, they opened access to the joys and inspirations of musical art.

"And more and more, they are calling to their aid eminent painters, international famous producers, the leading writers of the world. More and more, too, do they recognize that 'the play's the thing,' seeking perfection of ensemble, interest of action, and intrinsic merit of the story, rather than to be mere vehicles for the exploitation of any one personality.

"These self-made and self-taught men at the head of the moving picture craft are hearing and heeding the call of a worthy ambition. The yare conscious of their responsibility and alive to the opportunities of an industry which gives boundless scope for development and for service to the people.

"Much remains to be done, and some things to be weeded out, but the accomplishments of the past and the endeavors of the present give every promise for future achievement. These men are on the right road. It leads onward and upward. The great industry of which they are the leaders, is safe in their keeping."

## *Morris Kohn Leaves on Long Tour of Country*

Morris Kohn, president of Realart, left New York last week on a business trip that will include stops in most of the key cities of the United States. He will visit Realart's exchanges throughout the country and in addition will spend some time at Los Angeles, where he will inspect the production and other departments of Realart's new West Coast studios where Mary Miles Minter, Wanda Hawley and Bebe Daniels are working.

Mr. Kohn said he intended to devote particular attention while away to the business outlook in motion pictures. In order to gain the most complete information he will talk with representative exhibitors in all of the key cities he touches.

The Fact That It Is *Directed* By

VIGNOLA

Is Your Guarantee of a Motion Picture That Fulfills Every *Popular* Requirement.

This Name Stands For

*Consistent Box-Office Winners*

SUCH AS

"The World and His Wife"
"The Passionate Pilgrim"
"Straight Is The Way"

GO BY IT AND YOU CAN'T GO WRONG

MADE FOR COSMOPOLITAN
RELEASED BY PARAMOUNT

VIGNOLA PRODUCTIONS

M. P. D. A.

# *"Rod" Ross Gives Up "Playing Pictures" to Engage Actively with Price Company*

AN announcement that will arouse much interest is that Roderick Ross, head of Ross & Co., Chicago printers, has taken the moving picture industry seriously, and is now a printer-buyer-distributor-exhibitor of films. Since the early days of the industry when he began to serve its various branches, he has made frequent ventures in the buying and handling of pictures, from time to time, but until recently it had been somewhat of a game with him. Now, through his large interest in the C. B. Price Film Company, recently established in Chicago, Mr. Ross is giving his best to the end of a business which has always fascinated him.

"Rod," as they all call him after five minutes' acquaintance, believes in making a friend of every one who orders anything from a calling card up, and of a good many others who don't order even that much. Thus, for "auld lang syne," his business headquarters are as much of a photo gallery as an office, and are enhanced by pictures of some of the most prominent lights in the screen world. Everybody knows "Rod" despite the fact that he is perhaps the most unpress-agented man in the most-press-agented business. Everybody calls him up upon arriving in Chicago, and nobody forgets to look him up whenever he takes a run to New York.

Mr. Ross recently presented "Kismet" in very attractive style at the Ziegfield Theatre, where it is having a phenomenal record. He is handling C. B. Price's "Your Daughter—and Mine" for Chicago and the Middle West, and his company is now negotiating for the world rights to a number of German feature productions.

# *R. S. Ballantyne of Omaha Gains Title of King of Exploitation and Prologue*

MANAGER R. S. BALLANTYNE, of the Moon Theatre, Omaha, Neb., by his diligent exploitation of first-runs and his ability as a showman in producing prologues, has gained the title of "Exploitation and Prologue King of Middle Western Exhibitors." Mr. Ballantyne, who formerly was an exchange manager, is used to wearing crowns (of thorns as well as of gold) and the title fits him nicely.

When he staged a prologue for "The Kentucky Colonel," employing ten people and a specially painted drop, not to mention music scores, dances and "lines" for the players, written by himself, Omaha newspapers declared it was the finest prologue ever staged in a local picture theatre. Remembering that Harry Watts lives in Omaha and manages the Strand, that is "some" remark!

When he showed "The U. P. Trail," Mr. Ballantyne not only sent a miniature reproduction of the old fashioned Union Pacific locomotive about the streets, but he staged a little playlet for a prologue, showing four characters on an old-time train crossing the desert.

He has worked every workable stunt on every picture that has come to the Moon, and his big box-office receipts alone show that such advertising pays. His prologues are usually so good that many people telephone and ask when the prologue is to go on. That was especially true in his "Kentucky Colonel" prologue, which actually seemed to outdraw the picture, as far as the crowds were concerned, although the picture made a big run at the Moon.

## *Cromelin Raps Brulatour's Testimony Before Congress*

The motives of J. E. Brulatour in appearing before the House Ways and Means Committee to ask for a protective tariff on raw film were attacked by Paul H. Cromelin, president of the Inter-Ocean Film Corporation, of New York City, who went to Washington, D. C., on short notice to testify before the committee.

Mr. Cromelin told the committee that while Mr. Brulatour appeared in behalf of himself, he is the sales agent for the Eastman Kodak Company, which makes 90 per cent. of all raw film used in the United States and that although Mr. Brulatour mentioned three or four supposed competitors, he did not state that he had a "mandate" for these companies, which have not asked protection.

"The motion picture industry as an industry has not come here to ask for any protection," he told the committee. "They have suggested in certain cases where foreign governments may set up an embargo, the thought and idea that this government should be provided with some weapon by which that embargo might be met, if it was deemed wise to do so."

Mr. Cromelin asserted that the principal company bringing raw stock into the country is the Gaevert Company of America, with a factory at Antwerp, Belgium. He said that the base material on which sensitized film is made is celluloid, and that in order to make the sensitized film in Belgium, the Gaevert company has to purchase from the Celluloid Company of America, in the United States, the raw celluloid, which is transported to Belgium and later returned to this country as sensitized film.

## *Eaton Takes Charge of Goldwyn Short Subjects*

Jack Eaton has been engaged by Goldwyn to take charge of its short subjects department, including the Goldwyn-Bray Pictographs and the Booth Tarkington two reel comedies of boy life released under the general tile of "The Adventures and Emotions of Edgar Pomeroy." He has already assumed his new duties.

Mr. Eaton has been interested in short subjects for a number of years. He made a series of fifty travel subjects for Paramount, a similar series for Edison, also short comedies for both Edison and Paramount, and the James Montgomery Flagg two-reel comedies, and is at present making a series of one-reel short pictorials, in association with Grantland Rice.

## *Form Publicity Bureau*

Catering as publicity, advertising and exploitation engineers, George L. Fecke and Miss Edith Gwynn, who have formed "Welldon," with offices in the Fulton Theatre Building, 206 West Forty-sixth street, New York, have perfected arrangements by which every phase of motion picture work can be carried out successfully by their experienced staff. Believing that the independent picture has at last reached a commanding position in the industry, "Welldon" will specialize on State Rights features. From buying productions to selling them by modern processes of advertising and specialized exploitation and publicity will be the aim of the company.

## *Denies He Has Resigned*

Richard C. Fox, manager of the St. Louis branch office of Select Pictures Corporation, denies the printed report which has been circulated throughout the trade that he has resigned from Select in order to assume the general sales managership of Gardner Pictures, Inc.

*RUTH ROLAND IN SCENES FROM HER NEW PATHE SERIAL, "THE AVENGING ARROW"*

*"We'd better prepare—those men are speeding across the plain in our direction!" exclaims Ruth in the picture at the left*

# Triangle Company Makes Virulent Charges Against H. E. and R. E. Aitken

ALLEGATIONS of a virulent character concerning Harry E. and Roy E. Aitken, particularly the former in his control and management of the affairs of the Triangle Film Corporation, are lodged in the summons and complaint just filed in the New York county clerk's office, in an action brought against them and others, in the Supreme Court, by the Triangle Film Corporation.

In the papers filed on behalf of the Film Corporation the court is asked to compel the defendants to account to the plaintiff for their several acts as officers and directors of the film corporation, for alleged fraudulent acts as such, their neglect and breach of duty, waste of the plaintiff's property, and to repay and restore all monies and property so wasted, and to file an accounting on which plaintiff may compute the amount of damages it has suffered by reason of such acts.

### *Charges Manipulation*

The complaint, which is voluminous, states that on July 28, 1915, Harry Aitken became a director of the Triangle Film Corporation and two days later was elected president. It charges that Aitken through owning a controlling interest in the stock, and his control of the Lothbury Syndicate, Inc., made an arrangement with the latter by which it purchased of the plaintiff 999,500 of its 1,000,000 shares of stock for $99,950, whereas said stock stock had a reasonable value of $1,500,000, and subsequently Aitken caused plaintiff to pay to himself, the syndicate and the other dedendants $40,000, which sum, it is charged, the plaintiff was not in any way indebted to them for.

The complaint next alleges that defendants controlled the Western Import Company, and caused the Triangle concern to enter into an agreement with this company for the control of the foreign rights of all the pictures made by the plaintiff, the price agreed upon being less than a reasonable market value, and that the Triangle Film Corporation was damaged in the sum of $1,000,000 thereby.

### *Needed Money*

In August, 1918, it is charged the Triangle corporation, being in need of money, and unable to obtain what was due it from the Western Import Company, obtained a loan of $150,000. This loan came in a roundabout way from one Patrick H. Loftus to the New York Motion Picture Corporation, the stock of which was owned by plaintiff, and this concern the Triangle people say turned the loan over to them.

It is charged in connection with this that Loftus subsequently executed assignments in blank of all his interest therein, and delivered same without consideration to Harry E. Aitken. The next allegation is that while a loan of $200,000 was made to plaintiffs by one Francis X. Brosnan it was the money of Aitken and his co-defendant, who wrongfully under the guise of a "bonus," caused the plaintiff to pay $50,000 for the loan.

### *Owed* $1,000,000

It is alleged that by September, 1917, the Western Import Company had made such large profits as a result of its contract with plaintiff, that it was indebted to plaintiff for $1,000,000 which it has never accounted to the plaintiff for. It is also alleged defendants induced the plaintiff corporation to purchase the stock of the Western Import Company for $400,000 and then sold the same to the Reserve Film Corporation for $250,000, whereas the value of the assets, it is claimed, exceeded $500,000, thereby damaging the Triangle concern in the sum of $250,000, and it is charged that the Reserve Film Corporation was owned and controlled by Aitken and the other defendants.

The next allegation is to the effect that on December 27, 1917, defendants sold the rights to the picture, "Micky," to the Western Import Company for $175,000, whereas such rights were reasonably worth $500,000, thereby damaging the plaintiff in the sum of $325,000.

The defendants are then accused of organizing the Tower Film Corporation and the W. H. Productions, Inc., as well as the Reserve Film Corporation, and of having sold the assets of the plaintiff corporation to them for $100,000, and as the assets were worth $500,000, the plaintiff charges it has been damaged in the sum of $400,000.

In addition to the complaint filed naming Harry E. and Roy E. Aitken as defendants, two other complaints were also filed in which the plaintiff not only names the two Aitkens as defendants, but Hyman Winnik, Joseph Simmonds, the Reserve Film Corporation, the Tower Film Corporation and the W. H. Productions, the allegations in all being practically alike, and charging the defendants, through their control of the stock of the Triangle concern, with wrongfully manipulating and exploiting the same for their own profit and gain.

# Canadian Camp Applauds at Showing of the New Urban Natural Color Process

THE new Urban natural color process of motion picture photography was demonstrated in public for the first time last week at a dinner of the Canadian Camp at the Hotel Astor. The organization is an association of wealthy men and women who have at some time or other camped in Canada. Dr. G. Lenox Curtis of New York is its president, and it was he who made the request of Mr. Urban that the natural color process, or Kinekrom, its technical name, be shown.

The reaction of the audience is said to have been striking. When the first scene of color flashed on the screen a running fire of complimentary comment began. There were about 4,000 feet of color subjects shown. At the end the applause was hearty.

Preceding the showing there was an address on natural color by Roy F. Soule, general sales manager of the Urban Motion Picture Industries, Inc., and following the showing he called on Mr. Urban to get up so that the audience could see him. Mr. Urban complied with the request, though he did not seem to enjoy the prominence he was forced into for the moment.

Mr. Soule said: "For the past nineteen years natural color pictures have been a controlling passion in the life of Charles Urban. This near score of years has been given from this man's life that he might accurately reflect the beautiful things he saw in life and leave them a permanent color record for the ages to come, and tonight, thanks also to Henry W. Joy, it is our privilege to witness the results of this work."

*"WILL YOU WEAR THIS?"*
*Scene from "What Women Will Do" with Anna Q. Nilsson and Jane Jennings*

## *A. H. Blank Again Heads First National of Iowa*

A. H. Blank of Des Moines, was re-elected president and treasurer of Associated First National Pictures of Iowa, at the first annual meeting of the district organization held in Des Moines, Feb. 14, which includes exhibitors in Iowa, Nebraska and Kansas. Ninety attended the meeting.

Bigger and better pictures, with higher quality rather than quantity was urged by the exhibitors. Other officers are M. B. Shauburg of Hutchinson, Kans., first vice-president; A. J. Diebold, Cedar Rapids, Ia., second vice-president; S. S. Schwarz, Des Moines, secretary. The officers with the following constitute the executive: J. H. MacClay of Dubuque and Stanley Chambers of Wichita.

## *In Favor of New Theatre*

The trend of public opinion regarding moving pictures was graphically shown in the meeting of the people who live in the neighborhood of Park Heights and Oswego avenues, Baltimore, which was held in the Pratt Library Building, February 18. A moving picture theatre is proposed by the Standard Amusement Company for Park Heights and Oswego avenues, to cost about $75,000. The Park Heights Avenue Civic and Improvement Association has indorsed the project. It is opposed by a delegation of church people headed by the Rev. Charles L. Pate, pastor of the West Baltimore Station M. E. Church. A committee of five has been appointed by the Improvement Association of which W. E. Dentinger is the chairman. Mr. Dentinger said: "We outnumber the reformers and this is the one time that they going down to defeat. We stand for progress and tolerance. We want movies and we are going to get them."

# New Box Office Records Are Established Wherever "Passion" and "The Kid" Show

PASSION," starring Pola Negri, and Charlie Chaplin's six reels of joy, "The Kid," the first two of Associated First National Picture's "Big Five" productions to be released, are maintaining their reputation for smashing box office records, according to reports to the First National home offices.

The two productions are competing with each other in Los Angeles; the Ambassador having the pre-release run on "The Kid," and the Kinema Theatre having "Passion" for a two-week's booking on a first run, after a week's pre-release showing at the Ambassador. The telegraphic report from that theatre reads as follows:

"'Passion' finished its first week at the Kinema and smashed records of the house by $7,059. These figures are authentic. 'The Kid' opened at the Ambassador tonight to the largest gathering of film and society celebrities ever assembled at a local theatre. Scalpers were busy, and as the entire house was sold out for full week in advance, seats brought fabulous prices. 'The Kid' will move to Kinema following week at Ambassador. 'The Woman in His House,' the John M. Stahl-Louis B. Mayer production, is still going big at the Mission. 'Nineteen and Phyllis,' the Charles Ray production, is packing the Alhambra. Four First National pictures turning them away at four big first run houses. Happy Days."

"The Kid" had its premiere in Indianapolis on February 13 at the Circle Theatre, and following is the report on the opening day wired by Ralph Lieber, the manager:

"Today we opened with 'The Kid' and broke all house records for any previous day by over 23 per cent. This in spite of following competition: opening of 'Earthbound'; opening of Mary Pickford in 'Love Light,' and 'Way Down East.' The Chaplin picture goes over with a bang and people who have seen it think it is the best ever."

Theatregoers of Washington, D. C., had their first opportunity of seeing the Chaplin production at Crandall's Metropolitan on the same date, and this is the telegraphed report on the way the nation's capital received it:

"Washington theatres do not open until 3 o'clock Sundays. At 1:30 p. m. crowds were lined in both directions for over half a block from the entrance to Metropolitan, awaiting the opening of 'The Kid.' Day's business broke all previous records for attendance. Picture received more applause than anything yet shown. Charlie Chaplin in 'The Kid' has so far exceeded any former record for attendance at the Metropolitan that I would hate to draw comparisons. If we had been charging the same price we charged for 'Passion,' we would have exceeded 'Passion's' receipts by nearly $3,000.

"The reason we were able to increase our attendance to such a great extent was the fact that we ran a one hour and fifteen minute show, cutting our subsidiary features, which usually run the time of the show to two hours. So far today, Monday, 6 p. m., we have exceeded all former Monday records with best part of night remaining. I look for Chaplin in 'The Kid' to set a record for attendance that the Metropolitan will never be able to again reach in its existence.

"Incidentally, we used 'The Kid' day and date at our Knickerbocker Theatre, which is larger than the Metropolitan, and more than doubled any former attendance record at this house. Beyond a shadow of doubt, First National is the making of our theatres, and I would not be without the franchise for any amount of money."

"Passion" started on its first run in Cincinnati on February 6 and in Kansas City a week later, and in both cities duplicated its capacity house records wherever it has been shown. Frank L. Newman, manager of the Newman Theatre in Kansas City, where it is showing, wired the report on the opening day:

"Despite beautiful spring weather to tempt everyone to stay out-of-doors and other unfavorable conditions, 'Passion' broke all records at Newman Theatre today. Congratulations on this wonder picture. Comments of public most complimentary."

The Cincinnati report on the run through the Friday of the opening week, states in detail:

"'Passion' at the Walnut Theatre is holding business up to capacity at every performance and it will be a record-breaking week. It is playing to crowded houses every performance and will start second week Sunday."

# Fairbanks Organization Investigating Practicability of Producing in Mexico

ROBERT FAIRBANKS, brother of Douglas Fairbanks, and Ted Reed, who directed the famous star in his last vehicle, "The Nut," are in Mexico City, where they will remain a fortnight making a preliminary survey of the motion picture industry in the southern republic.

The purpose of this survey is to investigate the practicability of members of the United Artists producing pictures south of the border. If conditions are found to be favorable, there is a possibility that at least three of the United Artists may make one production each in Mexico. The information obtained by Robert Fairbanks and Reed will be available not only to Douglas Fairbanks, but to Mary Pickford, Charlie Chaplin and D. W. Griffith, the other members of the "Big Four."

For a considerable time Douglas Fairbanks has had under consideration a plan for making pictures in foreign countries. It was originally his intention to make "The Three Musketeers" in France. This idea was abandoned, however, when investigation showed that at least six months would be required to do the picture abroad. Doug believes that a picture can be made in Mexico in a much shorter time, and with this idea in mind he is sending his brother and his director there to gather information.

# Samuel Sax, After Trip, Says His Company Has No Reason to Complain of Business

DESPITE the current rumor of a general business depression throughout the motion picture industry, Samuel Sax, general sales manager of Selznick Pictures Corporation, who recently returned from a ten day trip to the Pittsburgh branch office of the organization, declared that as far as Selznick is concerned business conditions were never better. He emphasized the fact that the Selznick corporation was doing remarkable business with all its productions, notably the latest Select special, "The Greatest Love," starring Vera Gordon.

"During my stay in Pittsburgh," said Mr. Sax, "I learned that exhibitors who had booked 'The Greatest Love' for a few days soon realized the tremendous drawing power of the production and accordingly extended the showing for a few more days.

"To my mind business depression in the industry, if there really is any, is affecting those concerns that have not the product that will meet with public approval. There always has been and always will be a big demand for worth while box office attractions."

Mr. Sax, after a short stay at the Selznick home office, left last week for the Chicago branch, and while in the Middle West he will visit the St. Louis, Omaha and Kansas City exchanges. He expected to be gone two or three weeks.

## Pathe Little Rock Office Transferred to Memphis

To better serve the exhibitors in the territory, through increased railroad facilities, Pathe Exchange, Inc., has moved its Little Rock branch to Memphis, Tenn., where it is now located at 302 Mulberry street. C. C. Vaughn, manager of the Little Rock branch office, and the entire sales force, will continue to work out of Memphis.

The moving was effected without any delay to the Pathe accounts. Following the close of business on Friday, February 18, the last material remaining in the Little Rock office was on its way to Memphis. On Monday, February 21, the Memphis office began functioning.

The same territory covered from Little Rock, will be operated out of Memphis. This includes all of Arkansas, Western Tennessee and Northern Mississippi.

## Hold Annual Meeting and Elect Officers

The annual meeting and election of officers of the Motion Picture Theatre Owners of America, northern California division, was held recently at Red Men's Hall, San Francisco, with a large attendance. This organization is now in fine shape, having increased its membership substantially of late, and is giving its serious attention to many constructive problems. Its headquarters have been removed to 117 Golden Gate avenue, with the Western Poster Company, where Business Manager J. H. Hart has attractive offices.

The officers chosen for the ensuing year are as follows: President, C. C. Griffin, of Oakland; first vice-president, Aaron Goldberg, San Francisco; second vice-president, John Distasio, Sacramento; third vice-president, C. C. Howell, Porterville; fourth vice-president, A. N. Jackson, San Francisco; secretary-treasurer, Maurice Klein, San Francisco, and financial secretary, W. G. Bailey, San Francisco.

# *Brunet Belittles Calamity Howlers by Ordering Filming of Kipling Scenario*

AS promptly as is consistent with first-class production requirements, Rudyard Kipling's first motion picture, "Without Benefit of Clergy," will be submitted to the picture-loving public. In this most practical way, Pathe acts upon the recently and widely published statement of Paul Brunet that nothing but lack of confidence is the matter with finance and industry in this country, and that the effect of over-production in the motion picture field having been entirely overcome there is no occasion for longer lack of activity in the studios.

The announcement, already made, that James Young has proceeded to the Pacific Coast under engagement to direct "Without Benefit of Clergy" is followed by other interesting details. When the Kipling script —a complete continuity—arrived from Eng-England, it so fully came up to the anticipations of Paul Brunet and the Pathe production department that it was immediately forwarded to the Brunton Studios, Los Angeles, for a preliminary reading by Robert Brunton, an ardent Kiplingite and Pathe's natural choice for production supervision. Mr. Brunton's response was characteristic. It speedily reached the Pathe New York offices in the person of M. C. Levee, vice-president of the Brunton Studios Corporation.

Mr. Brunton was eager to begin the production of "Without Benefit of Clergy." Who should be chosen to direct it? That problem was soon solved. Who had directed "The Devil" with such success? Who among the capable American directors had traveled in the Orient, and produced motion pictures in the India of Rudyard Kipling? So, to agree on James Young was a natural consequence. Mr. Young proved so entirely agreeable to the suggestion that he was ready in a few days to go to west whither Mr. Levee and Randolph Lewis—the Pathe representative who had worked with Kipling on the script as a technical expert—had preceded him.

On his arrival at the Brunton studios, Director James Young will find there not only a complete Kipling continuity, but many sketches of scenes and costumes—some in colors—beside most minute directions regarding characteristics of native Indian interiors, with peculiarities of character, customs, etc. In short, Mr. Lewis brought back with him from England everything movable calculated to make the production of "Without Benefit of Clergy" live up to its celebrated author's ideal.

It is said that there can be no important conflict between this ideal and exigencies of production, for the reason that Kipling most willingly and thoroughly mastered the technique of picture-writing before setting to work on this script, and gave his most careful attention to any limitations of cinematographic art that might otherwise fall short of meeting his expectations.

Probably never before have the preliminaries of an important production whose scenes are exotic been so fully attended to. In the great Kensington Museum, London, is the large and comprehensive collection of J. Lockwood Kipling, Rudyard Kipling's father, consisting of drawings, charts, paintings, native fabrics and other articles which established that artist as the leading authority on India, and especially of Lahore, in which most of the scenes of "Without Benefit of Clergy" are laid.

For the first time in the history of that institution, British traditions were overlooked by the curator in order to facilitate the researches of an individual—but that individual was Rudyard Kipling. Even a motion picture camera was permitted to be set up for the purpose of filming a distant view of a remarkable model of the Indian city of Lahore.

# *Hiram Abrams Reports Completed Plans for Own European Distribution System*

PLANS for the European distribution of the product of United Artists' Corporation have been perfected and the foreign exchange system will be in full operation within a very few weeks. The announcement made by Hiram Abrams, president, indicates that a great deal of preparatory ground has already been covered and it is expected that by the middle of May some of the European offices of the company will be in operation.

Mr. Abrams' announcement states definitely that the "Big Four" will own and operate its own exchanges. These are to be established immediately in London, Birmingham, Leeds, Glasgow, Cardiff and Paris. Other exchanges in other countries will follow shortly. The first "Big Four" production for Europe will be released some time between May 1 and May 15 and it is hoped, for a while at least, to release other productions at intervals of about three weeks. Mr. Abrams is in negotiation now with one of the most prominent film men in England, for it is his desire to have an Englishman represent the company in Great Britain and likewise it is expected that a Frenchman will take hold of the operations for the company in Paris.

## *Funny Films of Crime Wave*

One of the big features incorporated in the Selznick News reel is a cartoon called "Fighting the Crime Wave." It is a travesty on the crime conditions being faced throughout America, and the efforts being made to check it are presented in a highly ludicrous and mirth provoking manner, it is said.

*WHERE'S THE GAL, GEORGE?*
*George Walsh in his new Fox picture "Dynamite Allen"*

## *Censorship and Taxes Proposed in Iowa Bills*

A state tax upon moving picture shows and all amusements in addition to the federal war tax charged, is included in a bill by Senator Whitmore and Representative Weaver which will be introduced into the Iowa General Assembly now in session at Des Moines.

These legislators have concluded that a flat tax of one cent per ticket on every theatre, dance hall and skating rink would produce a revenue of $1,000,000 a year. The tax would be collectible by the state treasurer under much the same arrangement as federal war taxes are now.

Whether to base the tax upon a flat assessment or upon a percentage of the admission price has not been decided as yet definitely.

### *Olson Tax Bill*

Iowa exhibitors are also much aroused over a moving picture censorship bill which has already been introduced into the legislature by Representative Olson and Senator Greenell, and it is now before a committee.

The bill, which exhibitors say would close many picture houses in the state, provides: "That only moral, educational, amusing and harmless films shall be approved; that the state board of education act as a board of censorship; that any scene which shows attempt or commission of robbery, burglary, murder, blackmail or immorality, or which may be interpreted as tending to corrupt public morals may be barred."

The state board of education, sitting as a board of censorship review, it is provided, shall examine all movies, charging $2 a reel for such examination. Certificate of approval must be shown in the film. Violation of the act carries a fine of from $25 to $300 or imprisonment of from thirty days to one year.

## *American to Release "Payment Guaranteed"*

Having put "'Sunset' Jones" on the market according to its policy of big stories, and notable players specially selected for the parts, Samuel S. Hutchinson, president of the American Film Company, now announces that the company's next special drama will be "Payment Guaranteed." Margarita Fisher is the star, and Capt. Cecil Van Auker, who appears with Miss Fisher for the first time, is leading man.

The story, which comes from the pen of Lois Zellner, deals with a girl's faith and love for a man who is unworthy of it. It was directed by George L. Cox, assisted by Sidney Algier.

## *Josephson a Goldwyn Editor*

Julian Josephson, one of the best known scenario writers in the motion picture colony, has been appointed associate editor at the Goldwyn studios, according to an announcement issued by Abraham Lehr, Goldwyn vice-president in charge of production. He will work with J. G. Hawks, managing editor, under whom he obtained his early training. Mr. Josephson joined the Goldwyn staff about a month ago.

# Texas Cities Greet Clara Kimball Young; Crandall's Exploitation Most Effective

COMING to Houston, Texas, Tuesday, February 15, in response to requests for personal appearances at leading theatres in the state, Clara Kimball Young was warmly greeted. A greeting such as Texas has never yet known awaited the Equity star, thanks to the tireless efforts of Milton Crandall, Equity's exploitation director. Hardly an inhabitant of the Lone Star state was disinterested. A virtual holiday was declared in Houston from the moment Miss Young alighted from the train to the last minute of her departure, two days later, for Dallas.

The newspapers of Houston were filled with photographs and accounts of the Equity star, from front page to back. It is no exaggeration to state that the press was turned over to Crandall for all the publicity he wished. Prominent officials of Houston hastened to meet the star of "Midchannel"; speeches of welcome, luncheons, receptions, decorations and civic honors were showered upon her.

The Equity exploitation director arrived in Houston four days before Miss Young and set to work with lightning speed. By the time the Equity star arrived, every hour of her time was staged in advance, for the three cities she visited—Houston, Dallas and San Antonio.

Crandall, on arriving in Houston, announced that Miss Young was heartily in favor of a ship channel project now engaging the attention of the city. Her indorsement was welcomed by the press, merchants' associations, civic bodies and public officials. This paved the way for a civic reception of the Equity star.

Miss Young arrived at 7 a. m. The mayor and 400 leading citizens greeted her. The party then repaired to the Turning Basin, the scene of the ship channel project. The Rev. Jacobs was master of ceremonies and presented Miss Young, who delivered an address on the need of a ship channel. Mayor Holcombe presented Miss Young with a miniature gold ship. Ex-Mayor E. M. Amerman gave her a miniature bale of cotton, representing the principal cargoes going out of the port.

The feature of the reception took place at noon, when Miss Young, from the balcony of her suit in the Rice Hotel, was presented with the keys of the city by the mayor, while the throngs below applauded vigorously. Major O'Brien Stevens decorated her with the insignia of colonel, making her an honorary colonel of the Texas National Guard. The hotel was elaborately decorated. Flagpoles bore the words: "Welcome, Clara Kimball Young."

The Advertising Association of Houston gave Miss Young a luncheon. She was presented with a bronze plaque of her likeness by the noted sculptor, Enrico Cerrachia. Fans gave her a large bouquet of American beauties. A bevy of photographers kept snapping pictures which appeared daily in the press.

In the afternoon, another stunt followed. This was the showering of flowers from an eroplane on Miss Young, while the entire town scurried to grasp them as they fell about her. The flower shower was arranged by the Southern Motors Corporation, whose grounds Miss Young visited and who presented her with an expensive car.

The evening marked the climax of Miss Young's first day in town. At the Queen Theatre she made a personal appearance in connection with the showing of "For the Soul of Rafael." The newspaper accounts of her visit to the theatre are an eloquent tribute to her popularity.

Her engagement at the Queen terminated Wednesday evening and she left for San Antonio. The San Antonio press heralded her coming from front pages. Her reception there was a repetition of that accorded her in Houston, as it also was in Dallas.

## Ballin Congratulated on Film, "East Lynne"

"I have just seen 'East Lynne' and think it a splendid picture. Extend my congratulations to Hugo Ballin and say to him that now more than ever am I convinced that he is capable of delivering us great productions," reads a night letter recently received at the home office of the W. W. Hodkinson Corporation from its guiding head. Mr. Hodkinson viewed one of the prints which was sent to the Hodkinson branch in San Francisco.

"East Lynne" is said to be undoubtedly one of the greatest productions that the screen will see in 1921. To the making of it Hugo Ballin has given infinite care and attention. Not only is the cast a great one, according to reports, but the scenic investiture of the picture is such as must inevitably please and delight every type of theatre patron, it is stated.

## Anzacs Eat 'Em Up

**Motion pictures certainly seem to be the universal medium of amusement in Australia. A report says that the weekly attendance at the picture houses in that country is approximately 5,000,000. And the population is just about 5,000,000. Has the U. S. lost its laurels for attendance at the "movies"?**

## N. Brewster Morse at Work On a New Story

N. Brewster Morse has begun work on the continuity of his newest story, "Domestic Relations," which will shortly be put into production by a new company which is now completing its organization.

It is reported that he will also direct the picture, which will be begun as soon as he has prepared the scenario, and the cast, which is to be all star, has been engaged. Mr. Morse's most recent picture was "The Crimson Cross," which the Fanark Corporation produced and which is about to be released by Pioneer. "His Brother's Keeper," the American Cinema production, is also his work.

## Tivoli Temporarily Closed

The Tivoli Theatre, one of Montreal's best known moving picture theatres, has been closed temporarily. Arrangements are being made for the reopening of the theatre with a straight picture policy, it is stated. Some weeks ago the management installed a stock musical show company in conjunction with film entertainment. When this change was made prices were raised considerably with the result, it is said, that the house dropped $16,000 in six weeks.

## Appointed Representative

Famous Players Film Service, Ltd., Toronto, has been appointed Canadian representative of National Exchanges, Inc., 389 Fifth avenue, New York. The Famous Players Film Service is controlled by Jule and J. J. Allen and six branch offices are operated across the Dominion.

*CLARA KIMBALL YOUNG STOPS OFF TO SAY HELLO TO HOUSTON, TEXAS*
*Mayor Amerman, at the right, and Rev. Jacobs, at the left, about to present the Equity star with a miniature ship in appreciation of her endorsement of Houston's "Ship-Channel" project*

# *Pathe Offers Something Entirely New in a Series of One Reel Nature Plays*

*By EPES W. SARGENT*

LET "Ruth of the Rockies" look well to her laurels and warn Charles Hutchinson to double his "Double Adventures." They have a rival, or rather two of them. Pathe has found something new in serials in "The Adventures of Bill and Bob."

It is not easy to give these adventures a classification. They are shown in a series of twelve one reels, spaced a week apart, but there is no panting heroine hanging by her neck—or her heels—from one week to the next, no smelly motorcycle is left in the exact centre of a forty foot jump from this Wednesday to Wednesday week. The continuation of interest lies in the wonder as to what will happen next.

It would be unfair to call these educational subjects, for they are far more than that. The tiny educational pellet is sugared with a wealth of genuinely humorous comedy.

### *Give Them a Name*

"Nature Studies" would be no more faithful as a description, for these pictures are in a class by themselves, far removed from the reel of film which is four-fifths subtitle.

Somewhere along the line some exhibitor is going to hit upon a billing which will be pertinent. He will stumble upon it by some happy accident. Until then "woodland comedy dramas" is about as close as you can come to card indexing this series of twelve one reels in which William and Robert Bradbury are the stars.

These youngsters are the twin sons of Robert North Bradbury, and they are seen in a series of amazing trapping adventures to be released commencing with "Trapping the Bob Cat" on March 6.

### *Really Convincing*

The boys are about eleven years old and they are not actors trained to studio tricks. They are outdoor lads who know the trail and the trickling stream, who can set a trap, fling a rope and point a gun. They are enthusiastic Boy Scouts, but they know more than the average scout master about the trail. They have lived outdoors all their lives and have grown up fearless and natural.

In the four reels shown in the Pathe projection rooms last Friday there is not a single foot of acting. There is not a frame in which the boys strive for effect. It is only in one or two instances that they evidence the slightest knowledge of the presence of the camera and this only when one of the lads delivers a little lecture on the habits of the trap door spider. Apart from this their work is refreshingly natural, and there is an airdale who is almost as clever as his little masters.

### *And Comedy, Too*

The basis of each reel is the capture, alive, of some wild animal, but it is presented in the form of a drama rather than as a series of posed pictures, and there is high comedy relief to each.

To take the Bobcat pictures as an example, the boys are seen in camp, preparing their traps. They set out to place them, and every detail is shown. Then they go back to camp and turn in. In the night the dog bays at some intruder and the boys give chase clad only in their nightshirts and shoes. It happens to be a skunk, and one of the twins gets the full force of the gas attack.

His brother basely deserts him and goes back to camp. There is but one thing to do. Solemnly he peels his single garment and buries it deep in the earth.

Then he goes to the tent, but there is a "no admittance" sign on his brother's fist, but he does get a blanket as protection from the chill night air. Wrapped in this, he settles down at the foot of a tree and sleep—and air. The dog comes up with an inquisitive air, but at the first whiff even he turns tail and deserts his little master.

### *Advertising Angles*

This series offers many interesting exploitation angles. The chief danger lies in the temptation to exploit this as a film for boys. It is preeminently a film for boys. Also it is a film for girls and for young men and women and for old men and women, and for city folks and country people. Don't make an appeal to the boys alone.

Instead, tell that this is a film of unusual feats performed by two eleven-year-old boys. Sell that. And sell it to all of those who might be interested. Bob and Bill are Boy Scouts and wear the Scout insigna. Offer free admissions to all scout troops who come in uniform and in parade, with their scout master, to the first showing. Any Boy Scout will help you locate the scout masters of each troop. Work through them.

### *And for the Schools*

And interest the teachers. This film will teach the boys and girls more about the animals of North America than a dozen books. Get the teachers interested. Offer special reduced rates to classes attending in a body. You won't have time to work on this yourself. Get some tactful woman to look after it for you.

Hook up dealers in fur garments with sets of window stills. Don't just put the stills in the window. Use a card to hook in with the garments and how the furs are obtained.

Get after the group-ups with "Do you want to see a couple of eleven-year-old kids do something *you haven't got the nerve to do?* Come to the Star next Thursday and watch Bob and Bill tie a wildcat's legs."

If possible, hire an animal for the lobby. You can probably locate an animal man in the nearest city, and rent a bob cat, though the cats are getting very scarce. They sell for from $25 to $40 when they can be had, so you should be able to rent one for a week for about $5 plus expressage.

And get the editor interested. He will interest others, and you have only to show him the stills to gain his interest, for this series is something new and refreshingly good. It is a set of one-reel star features if you play it up properly.

*THERE IS NO SEX STUFF IN "THE ADVENTURES OF BOB AND BILL" —EVEN THE DOG IS A GENTLEMAN*

*No heroine or anything, but Bob and Bill in a series of twelve one-reel adventures will hold your interest from week to week and have your patrons crying for more. They are eleven-year-old twins, who live in Glendale, Calif., and trap animals. The timber wolf, on the right, is shown very much alive and kicking, and they tie him up with bare hands. That's just one of many similar stunts.*

# Seven Paramount Features for Release in March; First London-Made Film Among Them

SEVEN features are listed on Paramount's release schedule for March as announced by S. R. Kent, general manager of distribution. The list includes the first production made by Famous Players-Lasky British Producers, Ltd., the London producing unit of Paramount, and also several other productions worthy to be classed as super-specials.

For March 6 the release is the Cosmopolitan production, "Straight Is the Way," scenarized by Frances Marion from the story by Ethel Watts Mumford and directed by Robert G. Vignola, with Matt Moore playing the central character. Opposite him is Gladys Leslie. March 13 is the release date of the British picture, "The Call of Youth." This is a Hugh Ford production, being an adaptation of Henry Arthur Jones' play, "James, the Fogy."

Thomas Meighan in "The Easy Road" also is released the 13th. This was directed by Tom Forman from a scenario by Beulah Marie Dix. It is an adaptation of the story, "Easy Street," by Blair Hall. Mr. Meighan's leading woman is Gladys George.

"O'Malley of the Mounted," a William S. Hart production, is scheduled for the 20th. It was written by Mr. Hart and adapted and directed by Lambert Hillyer. Playing opposite Mr. Hart is Eva Novak. March 20 also marks the release of the Thomas H. Ince Special, "Beau Revel," from the celebrated novel by Louis Joseph Vance. In this production Florence Vidor is featured. The scenario was written by Luther Reed and the production was directed by John Griffith Wray.

The Robert Z. Leonard production, "The Gilded Lily," with Mae Murray, which is scheduled for the 27th, is an original story and scenario by Clara Beranger, and Miss Murray's acting is said to be of a high order. Also released the 27th is Dorothy Dalton in "The Idol of the North" which, directed by R. William Neill, was filmed under the working title of "The Teaser," J. Clarkson Miller wrote the story and it was adapted for the screen by Frank S. Beresford. Edwin August is leading man.

# A. E. Smith and G. R. Chester S tart Plans for Producing "The Son of Wallingford"

ALBERT E. SMITH, president of Vitagraph, arrived at the Western studios of that company early this week with a schedule of special feature plans which promises a busy year. Reaching the West simultaneously was George Randolph Chester, famous fiction writer, who will personally direct his latest story, "The Son of Wallingford," as a super production in seven reels. "The Son of Wallingford" will be the first of the big specials to be undertaken in 1921 at the western Vitagraph studios.

Upon his arrival, Mr. Smith announced that this production would be rapidly followed by James Oliver Curwood's "Flower of the North," which is to be directed by David Smith. Production of the north country picture will start shortly after Mr. Chester commences his special.

Earle Williams has started his new production, "The Secret of the Silver Car," from Wyndham Martyn's novel of the same title. The continuity is being prepared for Antonio Moreno's newest feature to follow "Three Sevens" and production is due to start immediately upon its completion.

Larry Semon is starting his second special comedy of the year, "The Rent Collector," which will follow "The Hick." William Duncan is finishing his greatest chapter-play, "Fighting Fate," and his next production is being prepared and will soon be started.

## "Woman in His House" Has Double Los Angeles Run

"The Woman in His House," the first Louis B. Mayer production directed by John M. Stahl, has established a precedent in Los Angeles exhibiting history by being shown in two competing theatres on pre-release showing. The Ambassador Theatre of the Gore Brothers and Sol Lesser, opened with the feature on February 12, and the following Wednesday it opened at the Mission Theatre, managed by Harry David.

A circumstance in connection with the simultaneous showings that makes it a remarkable occurrence is that both the theatres maintain a $1.50 top scale of prices. Reports from both the theatres covering the days both were running it—it concluded its run at the Ambassador on the night of February 18—declared that capacity houses had ruled at every performance.

## San Francisco Ball

The Allied Amusement Industries of California is planning the grand ball it is to give in the Municipal Auditorium, San Francisco, on March 5. Chairman Eugene H. Roth has returned from a visit to Los Angeles made with a committee appointed for the purpose of securing the presence of leading screen stars, and reports that great interest is being taken there in the coming event. It is expected that not less than thirty stars will be on hand to grace the ball.

Wide interest is being aroused in this event, which will raise funds to combat censorship, Sunday closing and other blue laws.

## S. F. Doyle of Australia Is Coming to America

Stuart F. Doyle, general manager of Union Theatres, Ltd, owning and controlling eighty picture theatres throughout Australia, many of which are situated in the six capital cities of the commonwealth, left Australia by the "Niagara" February 10 in company with W. A. Gibson, his colleague and co-director, who is general manager and managing director of Australasian Films, Ltd.

*To Inspect Presentation Methods*

It is the intention of Mr. Doyle to inspect the various modern methods of picture presentation throughout America for the purpose of applying the latest American ideas to the new big theatres being erected by his company in Sydney and Melbourne. Mr. Doyle and Mr. Gibson will arrive in New York about the middle of March.

## Owen Moore Recovering

Owen Moore, the Selznick star, who was recently admitted to the Post Graduate Hospital, New York, for treatment for inflammatory rheumatism, is well on his way to recovery and expects to be out of the hospital within the next ten days.

*"OH, MY DEAR MADAM, I THINK YOU WILL LOOK VERY BEE-UTIFUL IN THIS GOWN"*

*May Allison in a scene from her new Metro picture, "Extravagance"*

# San Francisco Gives Hoover $26,000; Theodore Hays Reports $43,756 Raised

REPORTS from San Francisco and Minneapolis indicate that the Hoover Drive went over big in both territories and that the motion picture fund for the relief of Europe's starving children is being augmented by large sums from each ot these exchange centers. Eugene H. Roth of San Francisco, in a letter to C. C. Pettijohn of the Motion Picture Division of the European Relief Council, writes:

"It is my pleasure to inform you that the moving picture industry, not only of San Francisco but the entire northern part of the state, has had a very remarkable and successful campaign in the interests of the starving children of Europe. At the present writing we have turned over to the San Francisco committee from the efforts of the San Francisco exhibitors alone about $26,000, which is practically 10 per cent. of the total collections in this city thus far. There are a few items to be heard from yet that will increase the general amount.

### *Matinees Most Successful*

"The co-operation on the part of every unit of the industry was truly marvelous and a credit to our industry. Not a single member, whether doorkeeper or manager of any branch of the industry, failed to co-operate 100 per cent. As a result it has been been a marvelous demonstration for the public as well as for the civic organizations, that will reflect great credit in the future development of our aims and ambitions.

"It might be well to accord the wonderful returns as received from the children attending the San Francisco public schools. This committee through the goodness of the mayor of this city secured from the Board of Education a half holiday to allow all of the 65,000 children to attend a children's matinee for the starving babies of Europe. The original intention was to sell the tickets for 10 cents which would have netted, if 100 per cent. attendance were attained, $6,500.

### *Amounted to* $16,000

"But through the suggestion of Mr. Van Clement, manager of the Portola Theatre, who conceived the idea of distributing envelopes with appropriate wording matter on the face thereof suggesting that a minimum of 10 cents be put in the envelope and as much more as each pupil felt he desired to give to assist those less fortunate than himself, and that on presentation of this envelope he would be admitted to any picture theatre in San Francisco on the particular morning stated, the gross returns were over $16,000. This did not restrict only the child, but the families and friends could participate, and every theatre played to twice its normal capacity, children sitting two and three in a seat.

"It was very much regretted that, owing to the illness of Mr. Dahnken, he could not officiate, but his personal representative, Sam Edwards, assisted the undersigned in bringing about the successful campaign. This was a glorious opportunity for the industry nationally."

### *Hays Reports* $43,756

Mr. Pettijohn has also received a letter from C. J. Bradley, of Minneapolis, who on behalf of Theodore L. Hays, writes as follows:

"With less than 30 per cent. of the picture theatres in Minnesota, North and South Dakota, exclusive of Minneapolis and St. Paul, already reported, we have turned over to the Hoover Fund here, $43,756.65.

"St. Paul collected, through contributions and ticket sales, $6,196.24; Minneapolis, collections and pledges approximate $15,000. Minesota, outside of the Twin Cities, has remitted $7,673.65 in cash; South Dakota has remitted $2,827.94 in cash, and North Dakota has remitted $2,059.82.

"We are checking the theatres carefully, and arranging with the Minneapolis Film Board of Trade so that all theatres which have not yet given special performances for this relief movement, will be supplied with films at various times, so that we may make a 100 per cent. return from this district.

### *Plan for More*

"Replies from many theatres indicate that because of the fact that Hoover drives had been carried out successfully in their communities shortly before the motion picture drive started, has resulted in requests from leaders of their communities in all lines of relief work, that no further call be made at this particular time. However, we are taking up with these theatres the question of putting on within the next thirty days, at their discretion, a special Hoover show.

"Will report further progress as reports from the outside theatres come in."

## *Gladys Gentry Is Stage Name of Gladys Ballard*

Gladys Ballard, the winsome Bluegrass girl, who won much notice during the war by her capable work as a lieutenant in the Woman's Motor Corps of the Police Reserves in New York, and whose piquant personality and charm has recently attracted much attention on the screen in Metro pictures, in future will be known as Gladys Gentry.

Miss Ballard, or Miss Gentry as she now wishes to be known, comes from Louisville, Ky., of an old and well-to-do Bluegrass family, and her decision to take up a screen career led also to her determination to assume a stage name for the sake of euphony, as well as the perfectly proper desire to retain her private nomenclature for her friends and intimates. She is a niece of David R. Francis, former governor of Missouri and United States ambassador to Russia.

## *Motion Picture Service for Cincinnati Schools*

Arrangements have been completed by the Cincinnati Board of Education for the use of an apparatus and a complete motion picture service for the teaching of geography, history and other subjects in the public schools of the city. The service will continue for a period of more than twenty weeks, ending with the closing weeks of the school year. Opposition to the showing of motion pictures in the schools by several of the board members was won over, when it was stated it is proposed to show only educational films.

Dr. Randall J. Condon, superintendent of schools, stated that in his opinion most of the harmful influences have been eliminated through the efforts of the Cincinnati Council for Better Motion Pictures which has introduced Saturday morning matinees for children. Classics, fairy stories and suitable comedies, he said, are being offered in many centres throughout the city through this organization.

Florence Turner has been borrowed from Metro to support Gladys Walton in "The Bobbed Squab" at Universal City. Rollin Sturgeon is directing.

*"GOODNESS GRACIOUS ME—SAFE?—SAFE?—HE WAS MOST UNSAFE! !"*
*Viola Dana raises objection to our decision in favor of Buster Keaton. Her new Metro picture is called "Puppets of Fate"*

# "What Women Will Do" Set by Pathe for Release February 27

Believing the new Edward Jose production, "What Women Will Do," to be a notable addition to the formidable list of photoplays which Associated Exhibitors, Inc., have launched under their banner, including such decidedly successful offerings as "The Riddle: Woman," starring Geraldine Farrar, and "The Devil," with George Arliss, this new special feature has been selected to headline the Pathe schedule for the week of February 27.

"What Women Will Do" is frankly melodrama, presenting the thrills and romance found in the underworld and cultured society. The gayety of the cabaret and the frenzied excitement of the racetrack also forms the background against which Charles A. Logue, the well-known screen author, has written this story of a woman's regeneration that is sensationally and humanly told.

The story deals with a young woman who becomes the tool of a gang of underworld characters plotting to defraud a wealthy old lady of her fortune. Then there is a sensational race-track scene, which was especially staged on the famous course at Jamaica, Long Island, in which a number of famous thoroughbreds take part. The cabaret scenes present a decided novelty in which Miss Nilssen further shows her ability as a water nymph by diving from a trapeze into a huge tank in the center of the dance floor.

The cast, consisting of talent and drawing power, is headed by Anna Q. Nilsson, whose beauty and histrionic talents are well known to film fans. Allan Forrest plays the heroic male lead, and Earl Metcalfe plays the underworld lead who endeavors to reform. George Majeroni is the leader of the underworld gang and Riley Hatch gives one of his inimitable detective characterizations. Jane Jennings completes the cast in a mother role.

"What Women Will Do" has been pronounced a spectacular work from the standpoint of direction. Edward Jose further demonstrates his directorial genius by his skill in manipulating the characters in the production. With the true eye of an artist he has carefully chosen his wide variety of scenes and locations. Every detail of environment and action is so suggestive of the points to be put across, every step in development of the plot so clear and convincing, the continuity so excellent, and each actor's performance in such perfect accord with the concept of both director and author, that the result is close to perfection. Pathos, humor and suspense are well blended with the unfolding of romance."

Margarita Fisher and Nigel Barrie have the leading roles.

# Ten Recent Selznick Productions Show Large Increase in Bookings

Ten Recent Selznick productions ranging from farce comedy to big screen dramas, with every Selznick star, have mounted in bookings to large proportions within a short time, according to an announcement from the Selznick organization. The star productions include Eugene O'Brien, Elaine Hammerstein, Owen Moore, Conway Tearle and William Faversham, and the two all-star photodramas are "Red Foam," a Ralph Ince special, and "The Palace of Darkened Windows."

Eugene O'Brien's most recent Selznick pictures are "Broadway and Home" and "Worlds Apart," while Elaine Hammerstein productions are "The Daughter Pays" and "Pleasure Seekers."

Owen Moore in "The Poor Simp" and the more recent Selznick picture, "The Chicken in the Case," are said to have created a type of farce comedy which is a sure box office attraction. Conway Tearle is seen in "The Road of Ambition," a tale of the struggle of an ordinary steel worker to fame and fortune, and William Faversham is continuing to draw as the star of the Hobart Henley production, "The Sin That Was His," written by Frank L. Packard.

*"BETTER GET READY"*
*Bit from American's picture, "The Blue Moon"*

# Film Runs Gamut of Human Emotions

"Their Mutual Child" is proving one of the most popular photonovels ever presented by the American Film Company, according to reports, and the producers attribute this popularity to its strong appeal to all classes. This recent special contains every element of popular appeal, it is said, and runs the gamut of human emotions with the exception of the sordid elements which are happily missing.

"To begin with," says Samuel S. Hutchinson, president of American, "the public wants a good story well told. This is an exact description of 'Their Mutual Child'—a good story, well told.

# Locale Proved Vital Factor in Choosing Story for Ruth Roland

Ruth Roland's reappearance in a mystery-adventure serial play with a Western local, on March 13, when Pathe releases "The Avenging Arrow," is said to be a concession to popular taste and the interests of the box-office. The kind of story in which Miss Roland would next be seen was determined some time ago, the decision resting, it is announced, not with the producer or the star, but with the public itself.

As the heroine of nine serial plays, Miss Roland has offered the public an opportunity to make its likes and dislikes known directly to the star and the producing company. With a title that stamped it as a Western melodrama, "Ruth of the Rockies" carried the popular star to a success that overshadowed her own previous works.

The message such success carried could not be easily mistaken and it was decided that the play that followed should also be a "Western." Arthur Preston Hankins' story, published in magazine form, had attracted the star, and the Pathe offices attention of the scenario chiefs of Pathe with its many opportunities for thrilling serial situations, but it is said the deciding factor was the locale in picturesque Southern California.

Reports from the Brunton studios, where the serial was indicate that the choice was a decided success from the artistic point of view, while Pathe branches inform that there is abundant evidence of the box-office attractions of the play as they are measured by experienced exhibitors.

# Exhibitors Praise "The Gamesters"

"Here is a picture with pep and go," says a small town theatre owner. "We want pictures with action; the average society drama won't go." This, says American, is the usual comment on "The Gamesters," scenarized by Daniel F. Whitcomb from the story by Lois Zellner. It is a rapid action "Western" which holds the attention riveted and taut all through the five acts, it is stated.

Margarita Fisher has a splendid setting for her varied talents in this picture, according to reports. The drama opens with a Western locale and true Western atmosphere and closes with scenes which reveal the lavish interior of a high-class Eastern gambling house.

Dealing with a class of people with which the general public is far from familiar this film tells the story of the daughter of a gambler surrounded by the glitter of gold and among men who followed the games of chance, well accustomed to their reckless, unscrupulous moods, and versed in their superstitious, fatalistic lore.

# Heavy Bookings

Fox headquarters report an unprecedented amount of booking from managers of theatre circuits on the feature "Blind Waves." Among those who will play "Blind Wives" over their entire territory are Schenstadt Circuit, of Chicago; Lubliner & Trinz Circuit, Chicago; Allen Bros. Circuit, Cleveland, and A. S. Black Circuit, New England, and the M. E. Comerford Circuit, Philadelphia.

# Fox Issues Folder for a New Star

The elevation to stardom of Harold Goodwin, by William Fox, is being announced to the film world by Fox Film Corporation through the medium of a neat and artistic folder devoted to pictures and reading matter about the new star.

The folder carries as well the announcement of Goodwin's first starring vehicle, which is called "Oliver Twist, Jr.," and is a modernized and Americanized version of Dickens' immortal story.

Goodwin's addition to the Fox forces is the result of his splendid screen work in support of leading stars, and in several Fox pictures, and is in keeping with the policy of the Fox organization to equip its productions with the best stellar talent available.

# Hemmer to Feature Margaret Beecher

Edward Hemmer announces that a contract has been signed by which Margaret Beecher is to be featured by him in four pictures a year for five years. At a recent private showing of "Sunshine Harbor" it is said that Miss Beecher's work was highly commented upon. Releasing plans for the productions will be announced later.

# Changes Owners

The Grand Theatre, Bearden, N. J., formerly owned by J. W. Harrell, has been purchased by E. F. Sloan and R. L. Gammill, of Millville, N. J.

# Beban and His Picture Receive Welcome Throughout Country

"One Man in a Million," starring George Beban, distributed by Robertson-Cole, won success in Cleveland, according to word which has reached the distributing corporation.

The Metropolitan and Strand Theatres of Cleveland wired Robertson-Cole: "In face of big opposition opening with personal appearance of stars, people jammed the Metropolitan and Strand Sunday to see George Beban and witness his picture, 'One Man in a Million.' Patrons unanimous in praise of picture and Beban's work. Every indication we will have a record week's business."

Mr. Beban is now heading westward from Cleveland and will have engagements in Detroit and Milwaukee before he reaches Chicago for a run of three weeks. In each city in which he has appeared he has been met by a reception committee, has been welcomed by the mayor, and in most cases has made several addresses while in the city. Crowded houses have greeted Mr. Beban.

Meanwhile in New York, Robertson-Cole has been mapping out initial bookings which already run to a large total. In the New York territory the picture has been booked over the Fox New York Circuit and in Indianapolis when Mr. Beban appeared at the Circle which seats just a little over 3,000 people, the management was forced to fill every aisle in the theatre. Ralph W. Lieber, manager of the Circle Theatre, wrote Roberston-Cole:

"Mr. Beban opened at the Circle Theatre on Sunday, and due to an all-day rain and a cold wave at night we opened to only average business. But such a tremendous hit did his picture and his appearances make that beginning Wednesday night we did capacity business. Saturday at 1.30 we had a line a block long, and at 3 o'clock we simply had to refuse to sell any more tickets for over an hour. At night practically the same condition prevailed.

"On Monday noon the committee of seventy met Mr. Beban at his hotel and escorted him to the City Hall, where the Mayor received him and presented him with a floral key to the city.

"On Monday night the Mayor introduced Mr. Beban from the stage. The following day the Governor of the State introduced Mr. Beban to the members of the Rotary Club at one of their luncheons. He was also guest of honor at other functions.

"At the Strand Theatre, Louisville, Mr. Beban was forced to appear three times on Saturday in order that thousands might not be disappointed."

# Another Sale on "Parish Priest"

John E. Dunne and Samuel Schultz, of Boston, have just closed with Herman J. Garfield for New England rights for "The Parish Priest," which will be handled as a special attraction, opening for a run in Boston at an early date.

Mr. Dunne and Mr. Schultz handled "Hearts of the World" for the American Feature Film Company in that territory and are well known to exhibitors. Both were also identified with Metro for four years. Mr. Dunne later served as special representative for Louis B. Mayer, while Mr. Schultz represented the Robertson-Cole Company and was also identified with First National.

*A COLD STORAGE CHICKEN*
*Harry Pollard in "Make It Snappy" being released by Pathe*

# Realart Has Two Star Franchise Pictures for Immediate Release

Two Star Franchise pictures are announced by Realart for immediate release. The first is "The Outside Woman," adapted from Phillip Bartholomea's stage farce, "All Night Long," and featuring Wanda Hawley. "Out of the Chorus," Alice Brady's latest picture, based on an original story by Harry Chandlee and William D. Laub, is the other.

In "The Outside Woman" Wanda Hawley is seen as a frivolous wife who trades a valuable antique for a pair of shawls. This thoughtless act results in a series of complications that for a time threaten to wreck both her reputation and her home. Opposite Miss Hawley is Clyde Fillmore, who plays the part of the young doctor-husband.

A drama of love, sacrifice and mystery, "Out of the Chorus" presents Alice Brady as Florence Maddis, a chorus girl who marries the son of an aristocratic New York family. His parents oppose her from the first.

# Four Fox Feature Productions Scheduled for March Release

Since Pearl White achieved such a signal success in the Fox presentation of Henri Bernstein's "The Thief," there has been a constant demand that the popular star be seen in more such roles, Fox says. This has resulted in the selection of her next vehicle, to be released in March, a photodrama called "Know Your Men," in which Miss White will have the role of a pampered daughter of wealth—in the earlier incidents. Paul H. Sloane wrote the scenario and Charles Giblyn directed the picture.

William Russell will have a March presentation in "Bare Knuckles." Buck Jones will figure in a March release, which up to the present time carries the working title of "The Ranger." The story was written by Jack Strumwasser, William K. Howeard wrote the scenario, and Bernard Durning did the directing.

One of the most pretentious offerings of the March schedule is the introduction of Harold Goodwin as an added member of the Fox group of stars. Goodwin will be seen for the first time as a star in "Oliver Twist, Jr."

Two new Sunshine Comedies will appear in March, as will four Mutt & Jeff animated cartoons, four weekly releases of the Fox serial "Fantomas" and the semi-weekly issue of Fox News.

# Good Organization Aided Keaton to His Present Film Prominence

Buster Keaton, who is making a series of two-reel comedies for Joseph M. Schenck, which are released through Metro, is reported to have had his efforts crowned with instantaneous success. His first comedy, "One Week," has received much praise, and "Convict 13," "The Scarecrow" and "Neighbors," subsequent releases, are said to equal it.

One reason for this success is organization. Lou Anger, production manager of the Comique Film Company, producers of the Buster Keaton Comedies, has surrounded the star with a group of men who know the "game."

He said: "We are equipped to produce comedies in quantity, but that is not our aim. It took on an average of six weeks each to turn out the first four comedies and had six months been required to make each production the best two-reeler possible we would gladly have spared the time. It would be foolish to neglect details in order to keep our release agencies busy."

NEARLY every exhibitor can recall the ***Rothacker Prints*** screened in his house. Why? Because he remembers the clear definition, wonderful color gradations and extraordinary screen brilliance, which somehow seem strangely lacking in the run of ordinary prints. Audiences have a way of remembering such things, too, and that appreciation is worth cultivating. ***Rothacker Prints*** of ***every*** feature is the easiest way for the exhibitor. ***Specify Rothacker Prints, always.***

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# Two Paramount Feature Films Were Released on February 20

The Paramount feature releases for February 20 are the Cosmopolitan production, "The Passionate Pilgrim," and the Charles Maigne production, "The Kentuckians," with Monte Blue. Both are picturizations of popular novels by well-known authors.

Samuel Merwin, who recently signed a contract to write stories for Paramount pictures exclusively, is the author of "The Passionate Pilgrim," which was directed by Robert G. Vignola. The title role is played by Matt Moore. Opposite him is Rubye DeRemer, whom Paul Helleu, the celebrated French artist who is now in this country, proclaimed the queen of American beauties.

The other release, "The Kentuckians," was adapted from the famous novel of that name by John Fox, Jr. Frank Wright Tuttle wrote the scenario. Mr. Maigne took his company to Kentucky to film the scenes.

Monte Blue plays the principal part. Opposite him is Diana Allen, who recently created such a favorable impression by her work in "Heliotrope."

# Nazimova to Appear in Modern Version of Dumas' "Camille"

It will be an ultra-modern Camille who will be seen in Nazimova's forthcoming special Metro production of Alexander Dumas' immortal love story, it is reported.

All of the picturesque settings for the action of the production —especially designed by Natacha Rambova—reveal the very last word in present day luxury, it is said. And the gowns worn by Nazimova and members of her supporting company, all are the product of the combined ingenuity of star and artist.

One of the bizarre settings that will be seen in this production is an almost circular boudoir. The bed, a unique object in the room, also is circular. Another original idea was carried out in the designing of the fireplace, which resembles a huge bowl.

# Marion Davies to Star in Film Directed by Robert G. Vignola

Robert G. Vignola, who for the past year has been making special productions for Cosmopolitan-Paramount, will undertake his first star picture under his present affiliations when he will begin work within a week on production starring Marion Davies. The vehicle is a light comedy adapted by Luther Reed from Frank R. Adams's story, "Manhandling Ethel," which appeared recently in the Cosmopolitan Magazine.

This is the first of a series of four, or perhaps five, productions which Mr. Vignola will make for Cosmopolitan-Paramount during 1921.

"I am looking forward with a great deal of pleasure and anticipation to directing Miss Marion Davies," said Mr. Vignola. "The film in which she will work is a light comedy with a role that seems to have been especially designed for Miss Davies' unusual personality."

# Many Nations Represented in the Film, "The Outside Woman"

The supporting cast with Wanda Hawley in her latest Realart picture, "The Outside Woman," is said to comprise comedians from nearly every nation.

Playing opposite Miss Hawley is Clyde Fillmore, an American. Sidney Bracey, who takes the part of an artist, is a Briton. The role of the artist's jealous wife is interpreted by Rosita Marstini, a French noblewoman.

Japan is represented by Misao Seki. Mr. Seki is seen as a valet and with a colored maid, Thena Jasper, is responsible for some of the best comedy in the picture. The policeman in the cast hails from Cork while another minor role is carried by a young Italian.

## Prices and Volume of Business Grow

In the middle of what is regarded as a period of depression in some industries Fox News announces that it is doing more business than at any time in its history; that bookings are considerably heavier than last Fall, when trade was admittedly booming, and that only recently all records were broken by Fox News in the price paid for a week's run.

Not only in prices, but in volume of booking, Fox News is said to be growing. This sort of thing Fox says, makes it abundantly clear that the talk of depression in the industry does not come from from the industry itself, but from outside.

Fox News continues to increase its camera staff and equipment to maintain its place in the front rank of news reels. Within the last few days the staff has been materially strengthened.

## "Hearts Aflame" a Historic Film

"Hearts Aflame," the special six-reel production featuring Jane Novak, which is being released by Clark-Cornelius Corporation, was edited and titled by Caroline Gentry. Miss Gentry was for several years engaged in titling for Paramount and more recently has specialized on educational and industrial subjects. Her work has been highly praised on numerous occasions, and in "Hearts Aflame" she is said to have again shown her ability.

Many of the big scenes in this picture deal with the early history of the country, introducing such statesmen as Washington, Franklin, Lafayette and others. The theme deals with the romance of an American girl during the trying revolutionary period.

## Buys the Lyric

W. H. Rhoane, of El Dorado, has bought the Lyric Theatre at Fordyce, Ark.

## May Build

Thirty business men and bankers, of Evansville, Ind., recently inspected the new $1,000,000 Blackstone Theatre in South Bend. They may build a theatre in Evansville.

# "You Can't Kill Love," George Film, to Be Released March 10

The latest Selznick special, "You Can't Kill Love," which, it is said, unfolds an enthralling story of love, romance and adventure, is scheduled for release on March 10. Burton George directed the production, and Edward J. Montagne picturized the story written by Michael J. Phillips.

In its theme, cast and settings the production meets all the requirements of a popular box office attraction, it is reported. The story deals with the age-old philosophy that love is indestructible, and that its holy flame burns forever.

The production reveals the grandeur of the Canadian Rockies where most of the outdoor scenes were filmed. Other scenes show the beautiful interiors and exteriors of a smart set colony in a suburban town.

## One Reel Film Shows Trapping

"Trapping the Bobcat," the first of the series of "Adventures of Bill and Bob," has been scheduled for release by Pathe for the week of March 6. The offering, while containing amusing and entertaining moments, has also no small number of real thrills, and the 11-year-old actors show themselves to be not only engaging screen personalities, but also fearless young individuals who are able to battle their tenacious prey with all the skill of veteran trappers.

The boys are seen camping out in the wilds with their dog, "Rags," as a protector. An amusing adventure is first shown with a skunk, which makes one of the young men unpopular both with his brother and "Rags." A trap is "set" for the wily bobcat in one of his favorite haunts. To secure "shots" of the actual capture of the animal, a camera was carefully concealed behind a screen of underbrush and Mr. Bobcat is really seen walking into the ambush set for him. The picture is an agreeable "filler."

## Another for Kenosha

The Collins Theatrical Enterprises, proprietors of the Burke and Virginian theatres in Kenosha, Wis., will build a new $275,000 theatre in the downtown district. An announcement in detail will be made later.

*"STEP ON IT, JACK—WE'VE GOT TO MAKE THE PARSON'S AHEAD OF DAD"*

*Anna Q. Nilsson in a scene from "What Women Will Do" made by Associated Exhibitors for release by Pathe*

# *Many Forms of Exploitation Possible for "Black Beauty"*

"Black Beauty," Vitagraph's special production based on the famous story by Anna Sewell, with the human story added by Mr. and Mrs. George Randolph Chester, is said by Vitagraph to be stirring things up in other parts of the country as well as at the Strand Theatre, New York, where it is enjoying great popularity. Recently it was shown at the Branford Theatre, Newark, and drew big crowds, and this week it is the leading attraction at the Palace Theatre, New Haven.

The attendance at the Palace was equal to that of the Capitol Theatre in Hartford, which presented the film three weeks earlier and broke the house record. Next week "Black Beauty" will be the featured attraction at the Strand Theatre, Brooklyn.

The production, from the very nature of its story, its world-wide fame, and its enduring popularity, offers exceptional opportunities for publicity and exploitation, it is said. The management of the Capitol Theatre at Hartford, the first to show the play in any theatre, laid particular stress on reaching school teachers and through them, the children. This was done through hundreds of personal letters and the newspapers. Little was done in the way of ballyhoo or street "stunts." The lobby display was simple and dignified.

In New Haven Manager Edwards has gone in for the spectacular. The display in the spacious lobby was unusually unique, even a live "Black Beauty" being used.

# *Three Prominent Circuits Book Eleven New Goldwyn Productions*

Goldwyn has just closed contracts with three more important chains of theatres for the showing of recent productions, in addition to the contract recently entered into with the Poli circuit in theatres in New England and Pennsylvania.

"Godless Men," Betty Compson in "Prisoners of Love," "A Voice in the Dark," Mabel Normand in "What Happened to Rosa," Madge Kennedy in "The Highest Bidder," Will Rogers in "Guile of Women," Gertrude Atherton's first original screen story, "Don't Neglect Your Wife!"; "The Concert," Will Rogers in "Boys Will Be Boys," "The Great Lover," and Jack Pickford in George Ade's "Just Out of College," have been booked in the Loew theatres all over the country; in the Stanley circuit in Philadelphia and the neighboring territory, and in twenty theatres of the Black circuit in New England.

The same group of Goldwyn pictures are booked solid on the Ascher circuit of theatres in Chicago and other Illinois towns and in contiguous territory; also for the Capitol Theatre, New York; the California Theatre, Los Angeles, and the Merrill Theatre, Milwaukee.

# *Prolonged Showings Have Been Rule for Screenings of "Hush"*

The greatest triumph Equity has achieved is "Hush," the fifth Clara Kimball Young production. This fact is established by reports and contracts that have been arriving in Equity headquarters for the past two months. The picture opened in Boston eight weeks ago, playing for two weeks to capacity business. Since then, it took a stride, and first-run engagements, reported to the trade previously, began to mount with record rapidity.

Simultaneous runs in the same neighborhood and prolonged engagements have been the rule throughout its course, it is stated. The number of contracts coming into Equity from its twenty franchise holders surpasses those on "The Eyes of Youth" for the same period. The average bookings per day throughout the country has been three hundred and forty. With the exception of three key-cities, "Hush" secured an first run in every territory within two weeks after screening.

# *Pete Morrison Star of Two-Reel Westerns for Independent Films*

A new series of two-reel western specials starring Pete Morrison, former Universal star, will be placed on the state rights market soon by the Independent Films Association, according to Eddy Eckels, president and general manager of the organization. The stories, the first of which is titled "The Long Long Trail," and is nearing its final stages of production at the Independence City studios, Hollywood, are said to introduce something different in western pictures of this footage and will be offered to state rights buyers at the rate of one every month.

Morrison is thoroughly familiar with western life and the habits and customs of its people, having been born in Colorado and raised in the West. He presents on the screen a regular outdoor fellow, husky, expert gunman.

He is being supported in his newest production, "The Long Long Trail," by Victoria Thompson. Others in the cast include James McLaughlin and Dick Sutherland. George Beranger is directing.

## *New Theatre*

The first picture theatre in Gann Valley, S. D., opened on February 5. G. E. Oakes is the proprietor.

# *"The Tidal Wave" Scheduled for Release in America, February 27*

"The Tidal Wave," the Stoll Film production of the novel by Ethel M. Dell, will be released in this country February 27, according to announcements from the offices of the company. This is the company's ninth publication since the first of the year, in its one-a-week program of productions by well known writers.

One of the features of the production is said to be the acting of Poppy Wyndham. This young lady's main claim to fame before this was the fact that she was the daughter of Lord Inchcape, one of the most powerful members of British titled aristocracy.

She defied her family, married a young officer she met in a London war hospital, and then made a modest debut in motion pictures as a member of a mob. It was not long before she was singled out, given a small part, then a big one. Miss Wyndham plays the part of Carmen Hale in this picture.

# What The New York Newspaper Critics Said About "Black Beauty" Now Playing at the Strand Theatre

"It is a far better product than the book itself, and it is probable that Anna Sewell would say as much. Must be considered as one of the fine pieces of motion picture work of the season. A picture play deserving of large patronage and long life."—*New York Morning World.*

"Charm and good taste—the production and direction teem with them. 'Black Beauty' is the sort of wholesome entertainment that builds sturdy tissue in the interesting picture industry."—*New York American.*

"Right after the two weeks' run of 'The Kid' the Strand Theatre presents this week 'Black Beauty'—another of the best pictures of the season. The picture is so refreshing in its atmosphere, so kind in its message and so clean in its purpose that it cannot fail to captivate the hearts of motion picture patrons."—*New York Morning Telegraph.*

"The presence of the various stable characters makes this picture one of the alluring novelties of the season. A very attractive production which, in the immortal words of any clothing advertisement, is 'fitted to customers of all ages'."—*New York Herald.*

"It's a job to be proud of, I think, having made 'Black Beauty' into a picture which will please infant and adult, a job which so easily might have been badly done, but is not. At the Strand there were hosts of unnaturally quiet little boys marshaled in to see it. They thought it was 'great stuff'."—*New York Daily News.*

"A picture that will attract thousands of animal lovers to the Strand this week. The film version of this tale follows the book closely."—*New York Journal of Commerce.*

"So skilfully has Vitagraph told this story on the screen that to many it will seem even better than the book itself."—*New York Evening Telegram.*

"As a picture it is indeed a novelty for which the producers deserve more than the usual credit."—*New York Globe.*

"On the silversheet 'Black Beauty' is in many respects a remarkable picture. There are thrills aplenty likewise, the race for the train in the final scene being one of the best filmings of its kind the motion picture world has produced, with a succession of sensational riding feats. Jean Paige has an appealing beauty. She screens and plays extremely well. Her supporting cast is of the best."—*New York Evening Mail.*

"One of the unique offerings of the season is 'Black Beauty,' which atones for many a vampire-laden blight of the past. It's a relief to meet with actors who aren't always trying to register. Jean Paige leads the human battalion and does it as one to the manner and the saddle born."—*New York Evening Sun.*

"'Black Beauty' scores. There is an excellent race to climax the story."—*New York Journal.*

# Educational Makes Survey to Learn Exhibitors' Preference

To determine whether certain of its comedy product is regarded by exhibitors as more desirable for use on the same bill with particular types of pictures, Educational Film Exchanges, Inc., has been conducting for several weeks a survey of the two reel fun films used with the first run of unusual features in principal cities.

The result, says Educational, shows the adaptability of the four brands of two reel comedies to all sorts of programs, and the frequent use of the single reel Vanity and Gayety brands where the feature is considered too long to permit the use of a two reeler. However, an impressive fact learned is that where the feature is a particularly tense one the better theatres have shown a practically uniform policy of making room for one of the two reelers even if they have to eliminate all other film from the programs.

Here are some of the results: With "Midsummer Madness" at both the Strand, Seattle, and the Euclid, Cleveland, "High and Dry," a Mermaid, was used, but the Arcadia, Philadelphia, preferred "Torchy's Double Triumph."

Three theatres which played "The Frontier of the Stars" preferred a Christie Comedy to complete the bill, the Broadway Strand, Detroit, using "Dining Room, Kitchen and Sink," the Rialto, Denver "A Homespun Hero" and the Riviera, Chicago, "Going Through The Rye." Two theatres also preferred a Christie with the first run of "Idols of Clay," the Walnut in Cincinnati playing "Mr. Fatima" and the Strand and the Regent in Pittsburgh "A Homespun Hero."

# "The Forgotten Woman" to Be Distributed by Pioneer Company

The Pioneer Film Corporation has announced that it has obtained the rights for the distribution of the much-heralded production, "The Forgotten Woman," throughout the United States and Canada. The picture will be released as a 1921 super-feature.

The producers of "The Forgotten Woman" are the Sargent Productions of California. Starring in it is Pauline Stark. In announcing the acquisition of this picture President A. E. Lefcourt of Pioneer, said that this production is but a forerunner of others in the super-feature class which will be released during 1921 under the Pioneer banner.

M. H. Hoffman, general manager and vice-president of Pioneer, announced that preparations are already under way for the exploitation of this feature, and stated that no efforts will be spared to put the picture over in a manner which will bring exhibitors every possible success.

"The Eternal Mother," starring Florence Reed, which will also be nationally released by Pioneer as a super-feature, is now in the hands of experts who are putting the finishing touches to it Mr. Hoffman said.

*MAIDEN OF FLOWERS*
*Margarita Fisher in her new American picture, "The Gamesters"*

## New Semon Comedy

Thrills and laughs are said to alternate in "The Hick," Larry Semon's newest Vitagraph special comedy and his first release of the year.

According to reports from the West Coast, "The Hick" is even better than "The Sportsman," Larry's preceding release, although it is of an entirely different type of comedy.

When the villain takes the country lass to the city, Larry, who follows, introduces his fans to the magnificent setting with beautiful girls galore amid the brilliant surroundings.

## Young Picture Breaks Records

The fifth Clara Kimball Young production, "Hush," released by Equity, is a record breaker, according to reports. It is said to be meeting with greater success even than "Eyes of Youth." In one week twenty-one first-run houses ran "Hush" and eleven have thus far reported that it has brought more box-office receipts than any former Young picture and many program-pictures, Equity says. In five cases, the house-records were smashed. With thirteen box-office records previously excelled in other first-run houses, the total accomplishment of the film to date is eighteen box-office conquests.

The success of the picture is laid to the lavishness of the production, in addition to the dramatic performance of Miss Young, it is said. The ease with which it lends itself to exploitation is said to be another factor that explains why this picture has broken house-records repeatedly.

## $100,000 Sale

Jacob Wallerstein, of Michigan City, and Abe Wallerstein, of Laporte, his brother, have bought the Garden Theatre Building at Michigan City from the Central States Theatre Company, of Chicago, for the reported sum of $100,000. Its seating capacity will be increased from 14,000 to 18,000. The Wallersteins now own every theatre in Michigan City.

# Marjorie Daw to Play Leading Feminine Role in "Experience"

Marjorie Daw has been selected to play the role of "Love" in "Experience," George V. Hobart's spectacular play, which George Fitzmaurice will picturize for Paramount. Miss Daw came from the coast, where she has been featured in several big productions recently especially to play this part opposite Richard Barthelmess, the featured member of the cast, who will be "Youth."

In magnitude and colorful splendor "Experience" is even expected to surpass Mr. Fitzmaurice's "On With the Dance." John Milton will play "Experience." Betty Carpenter will play "Hope" and Lilyn Tashman will be "Pleasure." "Ambition" will be in the hands of E. J. Radcliffe. The other members of the cast will be announced later.

The exterior scenes for the picture which will be taken first, will be filmed near Savannah, Ga. Richard Barthelmess, Marjorie Daw, Miss Carpenter, Mr. Milturn and Mr. Radcliffe left for the South, Saturday, February 12. After a week on location the company will return to New York.

## William Duncan Completing Filming of "Fighting Fate"

Final scenes for William Duncan's chapter-play, "Fighting Fate," were made this week on the Mojave Desert. The headquarters of Mr. Duncan and his co-star, Edith Johnson, as well as the Vitagraph troupe of about one hundred players, are at Victorville, California. The desert scenes, now being taken, will introduce much western action of the genuine sort welcomed on the screen.

The chapter-play star could have finished "Fighting Fate" the week before the time he has now scheduled for its completion, but he spent several days in the Phoenix, Arizona, drive for feeding Europe's starving children.

Governor Campbell, of that state, recently proclaimed "William Duncan Day," and there were parades and other demonstrations in honor of "Our Bill," as he is called in the Arizona capital.

## Building in Portland

The new theatre building for the Hippodrome, Portland, Ore., which it is planned to make the largest structure of its kind in the city, will be erected this year by Ackerman & Harris, owners of the Hippodrome Theatre and its allied chain of theatres. The estimated cost is $750,000. It will be used for moving pictures until the Marcus Loew-Ackerman-Harris big time vaudeville circuit is completed, when it will show vaudeville.

## Frederick Film to Be Exploited

"The Mistress of Shenstone," starring Pauline Frederick, which will be released in the near future by Robertson-Cole as a super-special production, contains dramatic and artistic qualities which go to make it the most ideal Frederick vehicle ever given to the public, the distributing company says.

In the picture the castle of "Shenstone" is in reality the palatial home of a Western multi-millionaire who only consented to its use because of his personal admiration for Miss Frederick.

Robertson-Cole advertising specialists are mapping out a campaign for the exhibitor. With this aid in putting the picture over the popularity of Miss Frederick, and the merits of the production itself, American exhibitors are destined to enjoy a box office phenomenon, the distributors say.

## "The Jockey" Is a a Clyde Cook Film

Advices from Fox Film Corporation state that Clyde Cook, now engaged in making a series of special comedies for Fox, will pass under the wire a winner with his newest subject, "The Jockey," not yet released.

This film, it is announced, has broken every booking record heretofore made by a Cook comedy. These comedies, which are directed by Jack Blystone, are said to be marvels of speed and side-splitting fun. In this newest subject Cook takes the principal part in a comedy horse race and indulges in a boxing match that as a laugh-maker has any of his previous stunts backed off the boards, it is stated.

Fox officials announce that subsequent vehicles to be provided for Cook will be up to the same high standards in humor as the previous releases.

# In the Independent Field

By C. S. SEWELL

## National Exchanges Will Release First "Kineto Review" on March 7

The first Kineto Review to be released throughout the United States will be "Thrills," which has just closed a two weeks' run at the New York Strand on the same program with Charlie Chaplin's "The Kid." The release will be on March 7 through National Exchanges, Inc., in thirty cities.

Following "Thrills" will come "The Emerald Isle," "Panama," "The Holy City," "Down in Dixie," 'Liquid Gold of Texas," 'Babyhood," "Trip of the U. S. S. Idaho," "Vegetarians," "Hunting the Sea Wolf," "Boy Scouts," "Water Babies," and "Beauty Spots in the United States and Canada."

This list which was edited by Charles Urban, shows wide sweep and variety, and in addition to high entertainment value is also of permanent value and the subjects are being incorporated in "The Living Book of Knowledge," described as the world's motion picture encyclopedia.

Each Kineto Review is in one reel and complete in itself, and is devoted to a single subject. The sweep of the subjects is broad, including the light and serious, play and work, travel, science, beauty, industry, religion, war, children, etc.

This series is published by the Kineto Company of America and has back of it a great film library of constant new material. For some time past two of the country's best theatres, the Capitol in New York and the Strand in Brooklyn have been using the subjects regularly.

## Shallenberger Is on Way to New York

Arrow Film Corporation announces that W. E. Shallenberger, president of the company, has left Los Angeles for New York. No definite announcement of the result of his visit to the Coast will be made until his return; however, it is intimated that he has closed for a number of big productions and a western serial.

## Specialty Offers "The Life Mark"

H. Slutzker, president of Specialty Photoplay, Inc., announces "The Life Mark," a five-reel society drama, as the initial state rights release of this company. Marguerite Clayton is starred in "The Life Mark," which is described as a romance of two continents. The cast also includes Emory Johnson, Virginia Ware, Carl Stockdale and True Boardman.

## Salient Finishes Its First Feature

President Max F. C. Goosmann, of Salient Films, Inc., announces that work on the first feature, "The Shadow," starring Miss Muriel Ostriche, has been completed under the direction of J. Charles Davis, 2d, and the work of cutting and asembling the picture is rapidly progressing in the hands of Mr. Davis and Paul H. Allen, the head cameraman, and will be ready for screening the early part of this week, when a showing will be given for the trade press.

It is further announced that active work on the preparation of the second production is well under way, being handled by Jack W. Brown, assistant director. The second feature is also from an original story, written especially for Miss Ostriche, and it is expected that work will be started on it on Monday, February 28.

## Howells to Supply Buyers with Stereos of Trade Paper Plates

A plan of direct aid to the state right buyer has been worked out by the Howells Sales Company in connection with its first release, a fifteen episode serial, "The Hope Diamond Mystery."

It is announced that there will be an extensive campaign of trade paper advertising that will cover selling arguments that will present the picture properly to the exhibitor. This advertising will be designed in such a way that it will be available for the state right buyer to use in putting over in his territory with the exhibitor.

Each of the plates used in the campaign will be turned over to a sterotyper and plates and mats made, which will be available for the state right buyer, mortised so that he can insert his own copy in the openings.

By this means, the state right buyer will be enabled to take advantage of the work of high class artists used in the trade paper plates, and this service, it is announced, will be supplied state right buyers free, with the exception of the usual minor charge for stereotype plates and mats.

## Feel the Pulse of the Public

A MOVEMENT along the right lines has just been inaugurated by Joe Brandt and Jack Cohn, of the C. B. C. Film Sales Corporation, and is fully explained in an article appearing elsewhere in this department. Briefly, it marks the adoption of the plan of a follow-up service after a production or series is sold to ascertain from the buyers just how it is received by the public.

It is the belief of the C. B. C. officials that for the independent field to progress and for the distributors to succeed the sale of territory should not be considered as the end of the distributing company's responsibility, and that with motion pictures, as in other lines, it is necessary to have your buyers "repeat," and, if they do not, to ascertain why.

We believe that this plan can be used to advantage by all the independent distributors, and that its general adoption would benefit the state-right field.

By keeping your finger constantly on the public's pulse, Mr. Distributor, you can find out why your productions do or do not appeal to the theatre-goers, and this information will be valuable to you in connection with offering subsequent productions.

If reports from your buyers indicate that audiences fail to respond to certain points of appeal when you are handling a series or serial steps can be taken to remedy this in later releases, and in the case of a feature you can be guided by this in securing subsequent subjects.

An old adage says: "A satisfied customer is the best advertisement." Keep right behind your product and take the necessary steps to see that they are satisfied with the quality of your pictures. Respond to the demand for quality. If there is dissatisfaction with any of your product it will never be because of too high quality, but because of lack of quality and box-office pulling power.

C. S. SEWELL.

## Filming Scenes for "God's Gold"

Webster Cullison, director for the Pinnacle Productions, of which Neal Hart is the star, will take his company to San Francisco in a few days for nautical scenes in Neal Hart's newest western thriller, "God's Gold."

In the newest Hart production the story calls for the burning of two ships and other important scenes. Forty-two persons comprise the party that will take the trip.

"God's Gold" is from the pen of Arthur Henry Gooden, and has been adapted to the screen by the author. It is a story of the great out-doors, filled with mystery, love, adventure and thrills.

## Brandt Has New One-Reel Subject

Joe Brandt announces he has in preparation a single-reel special subject which is to be known as "Topics of the Night." He will not divulge its exact nature, but it is said to be a departure from the usual run of short subjects.

# In the Independent Field

## C. B. C. Adopts New Plan to Find Out Just What the Public Wants

A plan is now being put into effect by C. B. C. Film Sales Corporation to ascertain from state rights exchanges that have bought the company's releases as to just what theatres are booking them, length of the showings and also as to how each individual production is received by the audiences.

The adoption of this system is in line with the belief of Joe Brandt and Jack Cohn that the sale of the pictures to exchanges should not be considered as the end so far as the national distributor is concerned and that interest in the company's productions should not be allowed to rest there.

"The aim of state rights distributing is to sell the territorial buyer, of course," says Jack Cohn, "but the main point is not to sell him only once but to make him a steady customer. Almost anyone who is a good salesman can sell a person once, but what avail is that if the customer is dissatisfied and does not repeat? It is the steady clientele that pays in the end, any tradesman will tell you that, and this state rights business is a trade and should be considered as such if it is to be profitable.

"Let us suppose that in an important territory our Hallroom Boys comedies, 'Snapshots' or 'Star Ranch Westerns,' which are released at definite intervals, the exchange can not find a market, that exhibitors won't book them because the patrons do not like them, the exchange man has the product on his hands and is not inclined to again deal with the company from which he received it. A feature works in the same way, for if it has not pleased the exhibitor and the public, the exchange man will not come back for another."

It is the belief of Mr. Cohn and Mr. Brandt that the answer lies in keeping a finger on the pulse of the public in every territory, to ascertain if the exchange is successful in putting over the pictures with the public. If he is not, why? "Sometimes it is the exhibitor's fault," says Joe Brandt, "but more commonly it is the picture's, and if the latter, that fault must be remedied by a better picture. In case of a series subsequent releases must be improved upon. When features are at fault, greater care must be taken in the selection of the next one secured for distribution." "Only so," declare Messrs. Brandt and Cohn, "can the field be kept really clear of the 'junk' which it has been accused of handling."

### Lubin Optimistic Over Conditions

Bert Lubin, who has just returned from a visit to exchanges, reports that conditions are brightening in all territories which he visited and indications point to heavy business within a short time, as a healthy spirit of optimism is developing among exchangemen.

Exchanges are buying more freely and heavy bookings are reported. Mr. Lubin also announces that he has disposed of nine territories on "West of the Rio Grande," which is selling faster than his first picture, "Honeymoon Ranch."

*SID SMITH—PERCY*

*He plays the part of Percy in the Hallroom Boys Comedies, being released by the C. B. C. Film Sales Corporation*

## Dud Duncan Will Make Personal Appearances in Several Cities

Bud Duncan, the diminutive member of the former "Ham and Bud" team of Kalem days, is touring the principal cities of the United States making personal appearances in connection with the showing of his single reel Bud and His Buddies Comedies being released by the Reelcraft Pictures Corporation.

Denver is the first city on his tour, and Bud will appear in person at the Rivoli Theatre for two weeks.

Bud has completed sufficient releases for the Reelcraft program to enable him to take a six weeks' tour of the principal cities, at the end of which time he will continue the remaining releases of the series.

### Paglin-Davidson Buying for S. & S.

The Paglin-Davidson agency announces it has been appointed eastern representative of the S. & S. Film and Supply Company, of Pittsburgh, in buying pictures, arrangements being completed on a recent visit of Mr. Steinberg of S. & S. to this city.

The first purchase made by the company for S. & S. covers western Pennsylvania and West Virginia rights on "Hearts of the Range," the J. J. Sameth production being released through Forward Films Corporation.

### Gluckman Signs for Three Series

Herman Gluckman, general manager of Capital Film Exchange, announces he has closed a contract to handle Independent Films Association's series of twenty-four Ray Gallagher westerns, also the Pete Morrison two-reel western and Max Roberts' Pinnacle comedies in Greater New York, Westchester County and northern New Jersey.

The Capital sales organization consists of Martin Harra for upper Manhattan and the Bronx, Arthur Barol for lower Manhattan and Staten Island, Charles Timin for North Brooklyn, Lee Myers for South Brooklyn, Jack Robinson for Long Island, Jack Greenberg for Westchester County, and Sidney Kulick for northern New Jersey.

## Inherited Tendency Forms Basis for Horizon's Talmadge Reissues

In "A Daughter's Strange Inheritance," the Norma Talmadge picture which is being reissued by Horizon Pictures, of which Franklyn E. Backer is the head, it is announced that the story is based on inherited tendencies. It is contended in the film, which is being re-edited by Hopp Hadley, that evil habits can be inherited as a tendency of mind, the same as bodily weaknesses. In the case in question, the moral nature is awakened and the young girl triumphs over her faults.

### Valentine Stunt for Sameth Film

J. Joseph Sameth, producer of "Hearts of the Range," with Valentine Day in mind, has printed red hearts with the name of his feature prominently inscribed on one side, while on the other a clever catch line. These "Valentines" were distributed to Independent exchanges and exhibitors.

### Merit to Handle "Movie Chats"

A contract has been closed between the Kineto Company of America, Inc., and the Merit Film Corporation whereby the latter secures the distribution of Charles Urban's Movie Chats, No. Twenty-seven to Fifty-two, inclusive, for the Greater New York territory. These numbers form the second series of this release.

Some of the Movie Chats, all of which are in one reel, have as many as twenty subjects; all of them vary, having anywhere from three to twenty different subjects.

### Dana Returns from Trip to the South

After a two weeks' trip through the South, P. B. (Tod) Dana, sales manager of Arrow Film Corporation, has returned to New York with a number of contracts covering sales on Arrow productions.

Mr. Dana reports that he found independent exchangemen most optimistic as to the future, however, they are inclined to be somewhat conservative in their buying. "There seems to be a tendency to shift to lower price pictures. There has been a great deal of mediocre film placed on the market, but practically all of this has been disposed of and it is getting more difficult for an exchange to buy quality films without paying a fair price for them."

GREATEST SINGLE REEL IN FILMLAND
"Screen Snapshots"

# In the Independent Field

## National's First Feature Finished

The work of cutting and titling the first of Drascena Production's features, which will be distributed through National Exchanges, Inc., has been completed in Los Angeles. It is titled "Welcome Children" and was written and directed by H. C. Matthews.

In addition to eight clever child actors, the cast includes Elsie Albert, Sidney Franklin, Orpha Alba, George Sherwood, Katherine Griffith, John W. Early and Pearl M. Laight.

National Exchanges announce it will adhere closely to its announced schedule of only one feature a month, and plans are now being made for the second production to follow "Welcome Children."

## "Every Man's Price" Is First J. W. Film Corporation Release

Promising several important offerings, one of which is now ready, the J. W. Film Corporation has decided to enter the independent field and make a specialty of dignified, high-class drama that will appeal to the patrons of the best theatres. Notice of the organization of the company, with E. S. Manheimer as its active head, appeared recently.

The Burton King production, "Every Man's Price," which will introduce the J. W. Film Corporation to the independent market, is a society drama starring Grace Darling and said to be a subject of unusual strength.

The picture is announced as a special elaborately staged with some pretty shots of one of the magnificent country estates belonging to the Gould family.

Advertising accessories are nearing completion so that the release date can be definitely announced in a few days.

## Lewis Buys

R. D. Lewis Film Company, of Dallas, purchased the Klass A two-reel comedy series from Alexander Film Corporation for Texas, Oklahoma and Arkansas.

## Unusual Welcome for "Hallrooms"

The Standard Film Service, releasing Hall Room Boys' comedies in Ohio, announces that following the showing of "A Dog-gone Mix-up" at Loew's Park Theatre in Cleveland, the audiences the following week signified their approval of Percy and Ferdie's antics in an unusual manner, that is, by applauding the announcement that a new Hallroom comedy would be shown. Standard further reports that throughout Ohio these comedies are duplicating the success achieved at the New York Strand.

## Arrow's Sales Still Booming

Vice-President W. Ray Johnson, of Arrow Film Corporation, announces that "Shallenberger Month" is proving to be a big success. All representatives of the company are piling up business that promises to make it a record month in the history of Arrow.

Contracts during the past week have been received from Dallas, Oklahoma City, New Orleans, Atlanta, Charlotte, Washington, D. C., Pittsburgh, Cleveland, Cincinnati, Detroit and Boston, in addition to sales by mail.

## Joe Horwitz Offers His First Film for National Distribution

Joe Horwitz, head of Joe Horwitz Productions, formerly of Detroit, has organized to operate nationally, with headquarters on the fifth floor of the Columbia Theatre Building, 47th street and Seventh avenue, New York, and announces the purchase, for the United States and Canada, of "Dollars and Destiny," a new five-reel production starring Paul Cappalleni.

Mr. Horwitz states that the company will deal only in screen productions of the high grade. He will have associated with him, as general manager, Charles A. Meade, who is well known throughout the industry, having been associated with Pathe, Vitagraph and C. B. Price Co., Inc. The new company will be in full operation, Monday, February 28.

## New Lightning Company Formed

Lightning Photoplay Service of Boston, although but a year old, has made such progress that it has been found necessary to enlarge, which has been done by the formation of the Lightning Photoplay Corporation.

Herman Hirsch, who has managed the old company since its inception, is treasurer and general manager of the new company; Samuel Haase, identified with motion pictures in New England for several years, is president and sales manager, and Joe Blott and Sam Merchant head the list of salesmen, with Eleanor O'Brien in charge of the booking department.

The new company has bought New England rights to the two Rubye DeRemer features from Arrow, and announces "Luxury" is ready for release. From Arrow has also been purchased rights to the Jack Hoxie feature, "The Man from Nowhere," the Spotlight Comedies and Sport Pictorials.

## Fine Posters for Billy West Films

An important factor in the success of the series of Billy West comedies which are being distributed by Joan Film Sales Company is the attractive posters and window cards prepared by Nat Rothstein.

Possibly the most effective is a 22x24 window card in rotogravure. There are two scenes on the card, one being the face of Billy West in full dress and high hat, while the other is changed with each release. There are also separate one-sheets, three-sheets and six-sheets for each release.

## Striking Views in "Snapshots"

The latest issue of "Screen Snapshots" produced by Jack Cohn and released by C. B. C. Film Sales Corporation contains interesting views of Mary McLaren at home, Monte Banks in a humorous bit while crossing a crowded New York street, Dolores Cassinelli playing billiards, together with views of Vivian Martin, Earle Metcalf, Ivan Abramson and Johnny Walker.

## Books "Spotlights"

E. R. Champion, manager of the Arrow Exchange in New York, reports he has booked Spotlight Comedies in the Rialto Theatre, Newark. There are eighteen of these comedies and they are each to be seen for a full week at the Rialto Theatre

## Joan Arranges Song Tie-up for Five-Reel Feature "Annabel Lee"

Joan Film Sales Company announces a tieup with a firm of music publishers, by which the song "Beautiful Annabel Lee" will be used in connection with the exploitation of the Joan feature, "Annabel Lee," based on Edgar Allen Poe's poem of the same title. The lyric was written by Alfred Bryan and Artie Mehlinger and the music composed by George W. Meyer.

Arrangements with the publishers include the placing of the song in department stores, music stores and five-and-ten-cent stores throughout the country, and the song will be available in sheet form as well as on talking machine records and player-piano rolls.

There will be co-operative tieups by which the stores will use window displays referring to the showing in the local theatre and in turn the theatre will run slides that the song can be secured at the store making the display.

## May Yohe to Appear in Person with "Hope Diamond Mystery"

Howell Sales Company announces that arrangements have been made to have May Yohe, formerly Lady Francis Hope, make personal appearances in connection with the showing of the fifteen-episode serial "The Hope Diamond Mystery."

Miss Yohe, after a meteoric rise became a musical comedy star some years ago. She married Lord Francis Hope and became possessor of the famous Hope diamond, which has been characterized as the most sinister jewel in history.

The serial is described as largely a history of this sinister stone. Starting in England, the action jumps to India and shows the early history of the diamond.

Miss Yohe will in her personal appearances tell the history of the Hope diamond.

SAY "HALLROOM BOYS COMEDIES"
WHEN YOU BOOK COMEDIES — AND
WATCH THE INCREASE AT THE BOX OFFICE

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.*

## FOX ENTERTAINMENTS

**SPECIALS.**

If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719. Ex. Vol. 48; P-937.
The Face at Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives. Vol. 48; P-324; C-R, P-406. Ex. P-565.
A Connecticut Yankee in King Arthur's Court All-Star Cast).
Skirts (Special Cast—Six Reels).

**WILLIAM FARNUM SERIES.**

Drag Harlan. Vol. 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084; Vol. 48, C-R, P-46.

**PEARL WHITE SERIES.**

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93, C-R, P-1220.
The Mountain Woman. Vol. 48, P-725; C-R, P-1033.

**TOM MIX SERIES.**

Prairie Trails. Vol. 48; P-99; C-R, P-794.
The Road Demon. Vol. 48, P-1090.

**WILLIAM RUSSELL SERIES.**

The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641; C-R, P-852.
Chester Reformed.
Bare Knuckles.

**SHIRLEY MASON SERIES.**

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Wing Toy. Vol. 48, P-816.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912; C-R, P-1002.

**GEORGE WALSH SERIES.**

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

**20TH CENTURY BRAND.**

The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy) Vol. 48, P-595. C-R, P-916.
Big Punch (Buck Jones). Vol. 48, P-963.

**SERIAL.**

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

**SUNSHINE COMEDIES.**

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Calier. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-323.

**CLYDE COOK COMEDIES.**

The Huntsman.
All Wrong.
The Jockey.
Don't Tickle.

**MUTT AND JEFF CARTOONS.**

Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up. C-Vol. 48, P-96.
Sheriock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47. P-910.

## FAMOUS PLAYERS-LASKY

**January.**

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326; C-R, P-406.
The Jucklins (George Melford Production)—L-6,023 Ft. Vol. 47; P-1080; C-R, Vol. 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke)—L-4,705 Ft. Vol. 48, P-1091.
The Inside of the Cup (Cosmopolitan Production). Vol. 48; P-465; C-R, P-538.
The Rookie's Return (Douglas MacLean-Ince Production)—L-4,123 Ft. Vol. 48; P-217; C-R, P-406.
Midsummer Madness (William DeMille Production)—L-5,908 Ft.; Vol. 47; P-851.
Paying the Piper (George Fitzmaurice Production). Vol. 48; P-594; C-R, P-916.
The Frontier of the Stars (Thomas Meighan.)—L-5,693 Ft. Vol. 48; P-462; C-R. P-668.

**February.**

Brewster's Millions (Roscoe Arbuckle)—L-5,502 Ft. Vol. 48, P-725; C-R, P-794.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794. Ex., P-935.
Chickens (Douglas MacLean—Ince Production)—L-4,753 Ft.
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production)—L-5,981 Ft.
The Price of Possession (Ethel Clayton—Hugh Ford Production)—L-4,983 Ft. Vol. 48, P-1093.
What's Worth While? (Lois Weber Production).

**March.**

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft.
The Easy Road (Thomas Meighan)—L-4,982 Ft.
O'Malley of the Mounted (William S. Hart)—L-5,626 Ft.
Beau Revel (Thomas H. Ince—Louis J. Vance Production).
The Gilded Lily (Robert Z. Leonard Production—Mae Murray).
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

**COMEDIES.**

Jan. 23—Bungalow Troubles.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.
Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

**PARAMOUNT ARBUCKLE COMEDIES.**

Jan. 16—A Country Hero.
Feb. 27—The Butcher Boy.
Mar. 27—Out West.

**PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.**

(One Reel).

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.
Feb. 6—All Aboard for Brindisi.
Feb. 13—Palma De Majorea.
Feb. 20—A little Atlantis.
Feb. 27—Modern Aspects of Japan.
Mar. 6—Constantinople.
Mar. 13—In the Garden of the East.
Mar. 20—Jerusalem, the Holy City.
Mar. 27—Modern Jerusalem.

**PARAMOUNT MAGAZINE.**

**Magazine.**

Feb. 6—Magazine Subjects — Cartoon Hootch and Mootch).
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan.
Feb. 20—Magazine Subjects — Cartoon by Earl Hurd.
Feb. 27—Magazine Subjects — Cartoon by Frank Moser.
Mar. 6—Cartoon by Henry D. Bailey, "The Hoots."
Mar. 13—Cartoon by Earl Hurd, "Bobby Bumps."
Mar. 20—Cartoon by Pat Sullivan, "Felix, the Cat."
Mar. 27—Cartoon by Henry D. Bailey, "The Hoots."

**PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.**

Jan. 23—Wildest Wales.

**POST NATURE PICTURES.**

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

## FIRST NAT'L EXHIBITORS

Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
The Kick in High Life (Lehrman — Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Old Dad (Mildred Harris Chaplin — Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer). Ex. Vol. 48, P-1046.
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Mamma's Affair (Constance Talmadge). Vol. 48, P-726. C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). Vol. 48, P-817.
The Woman in His House (Mildred Harris).
The Old Swimmin' Hole (Charles Ray).
Scrambled Wives (Marguerite Clark).
The Oath (R. A. Walsh Production).
Lessons in Love (Constance Talmadge).
Scrap Iron (Charles Ray).

**"BIG FIVE" ATTRACTIONS.**

Passion (Pola Negri—Nine Reels). Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67 1048.
Sowing the Wind (Anita Stewart—Six Reels) Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). Vol. 48, P-390; C-R, P-668.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). Vol. 48; P-391; C-R, P-668.

## AMERICAN FILM COMPANY

The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).

# CURRENT FILM RELEASE DATES

## W·W·HODKINSON

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-794.

**ZANE GREY PICTURES, INC.**

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-580.

**J. PARKER READ, JR., PRODUCTIONS.**

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

**DIETRICH-BECK, INC.**

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

**DIAL FILM COMPANY PRODUCTIONS.**

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

**ARTCO PRODUCTIONS.**

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

**ROBERT BRUNTON PRODUCTIONS.**

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47. P-1080.

**JOSEPH LEVERING PRODUCTIONS.**

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

**LOUIS TRACY PRODUCTIONS.**

The Silent Barrier. Vol. 46; P-997.

**NATIONAL PRODUCTIONS.**

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.

**J. L. FROTHINGHAM PRODUCTION.**

The Broken Gate—Vol. 48; P-101. C-R, P-282.
The Breaking Point (Bessie Barriscale). Vol. 48, P-729.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial.*

**Releases for Week of January 9.**

No. 13 of The Phantom Foe (The Attack at the Inn.
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

**Releases for Week of January 16.**

When We Were Twenty-one (H. B. Warner). Vol. 48, P-326; C-R, P-794.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

**Releases for Week of January 23.**

The Sage Hen (Six Reels). Vol. 48; P-461; C-R, P-538.
No. 15 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming Straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial). Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

**Releases for Week of January 30.**

The Killer (Six Reels). Vol. 48, P-596; C-R, P-794.
No. 9 of Velvet Fingers (The Broken Necklace).
No. 2 of The Double Adventure (The Harbor Bandits).
Lochinvar o' the Line (Edgar Jones—Two Reels). Vol. 48; P-965.

**Releases for Week of February 6.**

The Devil (George Arliss—Six Reels). Vol. 48; P-593; C-R, P-668; Ex., P-823.
No. 10 of Velvet Fingers (Shots in the Dark).
No. 3 of The Double Adventure (Hearts of Stone).
The Imposter (Tom Santschi—Two Reels).
Harry Pollard Comedy (One Reel).
Hearts and Flour (One Reel).
Century comedy.

**Releases for Week of February 13.**

No. 11 of Velvet Fingers (The Other Woman).
No. 4 of The Double Adventure (The Gun Runners).
Open Another Bottle (Harry Pollard—One Reel).
The Two-Fisted Judge (Edgar Jones—Two Reels).

**Releases for Week of February 20.**

No. 12 of Velvet Fingers (Into Ambush).
No. 5 of Double Adventure (The Rebel's Nest).
Prince Pistachio (Vanity Fair Girls—One Reel).
The Death Trap (Tom Santschi—Two Reels).

**Releases for Week of February 27.**

What Women Will Do (Six Parts); Vol. 48, P-966; C-R, P-1033.
No. 13 of Velvet Fingers (The Hidden Room).
No. 6 of Double Adventure (Trouble Trail).
His Best Girl (Harry Pollard—One Reel).
Single-Handed Sam (Two Reels—Edgar Jones).

**Releases for Week of March 6**

No. 14 of Velvet Fingers (The Trap).
No. 7 of Double Adventure (War in the Oil Fields).
His Best Girl (Harry Pollard—One Reel).
The Tempest (Two Reels).
Trapping the Bobcat (One Reel).

**Releases for Week of March 13**

No. 15 of Velvet Fingers (Out of the Web).
No. 8 of Double Adventure (The Grill of Fate).
No. 1 of the Avenging Arrow (Ruth Roland Starring—The Vow of Mystery—Three Reels).
Make It Snappy (Harry Pollard—One Reel).
Caught in the Rapids (Edgar Jones—Two Reels).

**Releases for Week of March 20**

No. 9 of Double Adventure (The Black Whirlpool).
No. 2 of The Avenging Arrow (The Enemy Strikes).
Running Wild (Vanity Fair Girls—One Reel).
The Desert Wolf (Tom Santschi—Two Parts).

## UNIVERSAL FILM MFG. CO.

*"The Vanishing Dagger" Serial Stars Eddie Polo; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.*

The Torrent (Eva Novak). Vol. 48; P-218; C-R, P-282.
No. 14 of The Flaming Disk (The Purple Rays).
No. 7 of King of the Circus (Over the City).
No. 15 of The Flaming Disk (Poisoned Waters).
Fresh from the Country (Dorothy Wolbert—One Reel).
Happy Daze (Century Lions—Century).
No. 8 of King of the Circus (Treachery).
The Driftin' Kid (Hoot Gibson—Western—Two Reels).
Tiger True (Frank Mayo). Vol. 48; P-467; C-R, P-916.
No. 16 of The Flaming Disk (Running Wild).
No. 9 of King of the Circus (Dynamite).
His Lady Friend (Joe Martin—Star—One Reel).
No. 17 of The Flaming Disk (Rails of Destiny).
Outside the Law (Priscilla Dean—Eight Reels). Vol. 48; P-465. C-R, P-538.
No. 10 of King of the Circus (The Mystic Power).
Fire Bugs (Harry Sweet—Century—Two Reels).
The Mad Marriage (Carmel Myers). Vol. 48; P-732; C-R, P-1033.
No. 18 of The Flaming Disk (The End of the Trail).
No. 11 of King of the Circus (Man and Beast).
No. 1 of The Diamond Queen (The Vow of Vengeance).
The Grip of the Law (Jack Perrin—Western—Two Reels).
The Fire Cat (Edith Roberts). Vol. 48 P-818.
No. 12 of King of the Circus (Deep Waters).
No. 2 of The Diamond Queen (The Plunge of Doom).
Milk and Yeggs (Star—One Reel).
Fresh from the Farm (Harry Sweet—Century—Two Reels).
The Trigger Trail (Jack Perrin—Western—Two Reels).
Colorado (Frank Mayo). Vol. 48, P-966.
No. 13 of King of the Circus (A Fight for Life).
No. 3 of The Diamond Queen (Perils of the Jungle).
Won—One Flivver (Star—One Reel).
Leaping Lions and Jailbirds (Century—Harry Sweet—Two Reels).
Western (Two Reels).
Society Secrets (Eva Novak).
No. 14 of King of the Circus (Out of the Clouds).
No. 4 of The Diamond Queen (Fires of Fate).
Ring on the Groom (One Reel).
Vamps and Scamps (Zip Monty and Century Bathing Beauties—Century—Two Reels).
Western (Two Reels).

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R. P-1787; Ex. Vol. 46; P-82-358; Vol. 47; P-615.
Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47; P-249; Vo. 48; C-R, P-46. Ex. P-687.
Black Beauty (Jean Paige). Vol. 48; P-555; C-R, P-668.

**ALICE JOYCE.**

The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47; P-252; C-R, P-714.
Cousine Kate. Vol. 48, P-598.

**CORRINE GRIFFITH.**

It Isn't Being Done This Season.

**EARLE WILLIAMS.**

The Fortune Hunter (Earle Williams—Seven Reels).
The Purple Cipher. Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens.

**ALICE CALHOUN PRODUCTIONS.**

Princess Jones.

**LARRY SEMON COMEDIES.**

The Stage Hand.
The Sportsman.
The Suitor.
The Hick.

**JIMMY AUBREY COMEDIES.**

(Two Reels).

His Jonah Day.
The Decorator.
The Blizzard.

**CHAPTER PLAYS.**

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

**SERIAL.**

The Purple Cipher (Joe Ryan—Fifteen Episodes).

## UNITED ARTISTS

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 28—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48; P-62.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466. C-R, P-538.
Mar.—The Nut (Douglas Fairbanks). Ex. Vol. 48, P-1043.

# CURRENT FILM RELEASE DATES

## GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475; Ex. Vol. 47, P-66.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Allce Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick — Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivlan Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47, P-247. C-R, Vol. 48, P-282.
His Own Law (Hobart Bosworth). Vol. 47; P-385. C-R, Vol. 48, P-916.
The Branding Iron (Barbara Castleton) Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. Vol. 48, P-964; C-R, P-1033.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. Vol. 48, P-594; C-R, P-668.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. Vol. 48, P-730; C-R, P1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

**GOLDWYN-BRAY.**

Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.
Seein' Things on the Orinoco.
Gypsy Scientists.
Unshed Soldiers of the King.
No Reg'lar Bird.

**GOLDWYN-BRAY COMICS.**
(One Reel.)

Happy Hoollgan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

**CAPITOL COMEDIES.**

Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).
Indigo Sunday.
Home Brewed Youth.
Angel's Feathers.

**GOLDWYN—INTERNATIONAL COMICS**

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

## L-J-SELZNICK ENTERPRISES

**SELZNICK PICTURES.**

Broadway and Home (Eugene O'Brien). Vol. 48, P-726. C-R, P-916.
Pleasure Seekers (Elaine Hammerstein). Vol. 48; P-461. C-R, P-916.
The Greatest Love (Vera Gordon). Vol. 48, P-594; C-R, P-794.
The Chicken in the Case (Owen Moore). Vol 48, P-728; C-R, P-1033.
The Highest Law (Ralph Ince—Six Reels). Vol. 48, P-727.
World's Apart (Eugene O'Brien). Vol. 48. P-1093.

**SELECT PICTURES.**

The One-Way Trail (Edythe Sterling). Vol. 4; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davlson). Vol. 44; P-1792.
Children Not Wanted (Edith Day). Vol. 45; P-642.

**NATIONAL PICTURES.**

The Invisible Divorce (Beatrice Joy—Walter McGrail). Vol. 45; P-252.
The Palace of Darkened Windows (Claire Anderson). Vol. 47; P-514; C-R, P-1002.
Dec. 20—The Road of Ambition (Conway Tearle).

**SHORT SUBJECTS.**
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

## METRO PICTURES CORP.

Dec. 13—Hearts Are Trumps (All-Star Cast—Six Reels). Vol. 47; P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). Vol. 48; P-463.
Jan. 17—The Marrlage of William Ashe (May Allison—Six Reels). Vol. 48; C-R, P-1033.
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels). Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison —Six Reels).
Mar. 21—A Message from Mars (Bert Lytell —Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels)

**NAZIMOVA PRODUCTIONS.**

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova — Six Reels). Vol. 47; P-912; C-R, P-1002.

**C. E. SHURTLEFF, INC.**

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

**MAURICE TOURNEUR PRODUCTIONS.**

Sept. 27—The Great Redeemer (All-Star—Six Reels).

**TAYLOR HOLMES PRODUCTIONS.**

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

**ROLAND WEST PRODUCTIONS.**

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels). C-R, Vol. 48, P-916.

**S-L PRODUCTIONS.**
(Sawyer and Lubiln).

Sept.—Love, Honor and Obey.
Feb. 28—Without Limit (Anna Q. Nilsson—All Star Cast—Six Reels). Vol. 48, P-1094.

**HOPE HAMPTON PRODUCTION.**

Mar.—A Modern Salome (Six Reels).

**BUSTER KEATON COMEDIES.**

February—Hard Luck. Vol. 48, P-967.

## ROBERTSON-COLE

The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47, P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). Vol. 48; P-597; C-R, P-668.
The First Born (Sessue Hayakawa). Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick).
Seven Years Bad Luck (Max Linder).

**SUPREME COMEDIES.**

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

**MARTIN JOHNSON.**

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

## PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.

## REALART PICTURES

**Special Features.**

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

**Star Productions.**

You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; C-R, P-852.
Her Beloved Villain (Wanda Hawley). Vol 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). Vol. 48, P-731.
The Snob (Wanda Hawley). Vol. 48; P-731.

## ASSO. PRODUCERS

**THOMAS H. INCE PRODUCTIONS.**

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

**J. PARKER READ, JR.**

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

**ALLAN DAWN PRODUCTIONS.**

The Forbiden Thing (James Kirkwood-Six Reels). Vol. 47; P-509· C-R, P-714.

# CURRENT FILM RELEASE DATES

**MAURICE TOURNEUR PRODUCTIONS.**
The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.
**MACK SENNETT PRODUCTIONS.**
A Small Town Idol (Ben Turpin). Vol. 48; P-967.
Love, Honor and Behave. Vol. 48; P-463.

## STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R, Vol. 48; P-164.
The Hundredth Chance. Vol. 48; P-325; C-R, P-406.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48; P-462; C-R, P-538.
The Tavern Knight. Vol. 48; P-596; C-R, P-794.
The Flame. Vol. 48; P-732; C-R, P-916.
God's Good Man. Vol. 48; P-1092.

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Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.
**FEDERATED FILMS EXCHANGES OF AMERICA, INC.**
Nobody's Girl (Billie Rhodes).
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Pat 'o the Ranch.
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Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.
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Oct. 31—Kids.

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Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer). Vol. 48; P-598.
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
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**FEDERATED FILM EXCHANGES OF ILLINOIS, INC.**
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14 Talmadge Reissues (Two Reels).
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**VICTOR KREMER FILM FEATURES, INC.**
Voices (Diana Allen). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
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# Better Equipment

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# *Even the Usherettes of Loew's State Theatre of Oakland Were Pompeiian*

LOEW'S State Theatre, opened recently at Oakland, Cal., under the direction of Ackerman & Harris, San Francisco, Cal., Western representatives of Loew's Inc., is a splendid example of a rebuilt house.

This house succeeds the old Macdonough Theatre, long a landmark of Oakland. Two of the walls and the foundations are all of the old building that were utilized in the new structure. The theatre proper is a separate building in the center of the old Macdonough Block and is surrounded by stores and offices. Originally the entrance was on Fourteenth street, but when the Loew interests rebuilt an entrance was cut through from Broadway, the leading business street of the city.

While the house was designed primarily for moving pictures full stage equipment was added and three acts of vaudeville are presented with each show. The stage is an exceptionally large one, permitting the presentation of the largest acts.

### *No Use for Ticket Stubs*

The ticket selling booth is located in the center of the vestibule and the patrons enter the lobby on the right-hand side, were the incline to the balcony is located. Here the door man directs them to the lower or upper floors, as the case may be, doing away with the need of presenting ticket stubs.

The exterior of the building, with the exception of the theatre entrance, is given over to the fronts of other commercial enterprises and does not give any hint of the type of architecture of the house interior. Inside the lobby, however, the visitor secures an inkling of what is to be expected in the Pompeiian decorations used on walls and ceiling and in the design of the flower urns which lend added beauty. A set of doors at either end of the lobby shut out all street noises and uncomfortable drafts.

The theatre has a seating capacity of about 1750, with 1,000 of the seats on the lower floor. The large lobby, foyer and rest rooms on both floors enable the handling of a large overflow. There is a loge section in the balcony, with boxes on either side of the house which form a very distinctive decorative feature.

### *A Pompeiian Interior*

The interior is in Pompeiian design, with refinements and adaptions to conform with present day ideas of comfort and utility. The lighting fixtures, furnishings and the entire interior harmonize in spirit and color with the general scheme.

An unusual treatment was adopted with the introduction of a frieze of graceful figures, in colors, supported on huge Doric columns forming the proscenium. Novelty and effectiveness, too, were combined in the use of Pompeiian figures in each of the four ceiling panels which form the square domes ceiling.

### *Even the Usherettes Were Pompeiian*

The Pompeiian idea was followed out still further at the opening of the house when all the usherettes were garbed in flowing robes. A modified style of dress has since been adopted in the interest of comfort.

One of the interesting features of this theatre is the use of colors in decoration, the interior decorative work having been handled by John Elsbach, of San Francisco. Pompeiian red has been used with striking effectiveness, great care being exercised in its combination with other colors, such as Nile green, plum purple, yellow and jet

*INTERIOR VIEWS OF LOEW'S STATE THEATRE, OAKLAND, CAL.*

*Above: One of the Boxes. At left: Lobby, showing ramp to balcony. At right: Rest Room on mezzanine floor. These illustrations indicate how strongly the Pompeiian motif influences the decorations*

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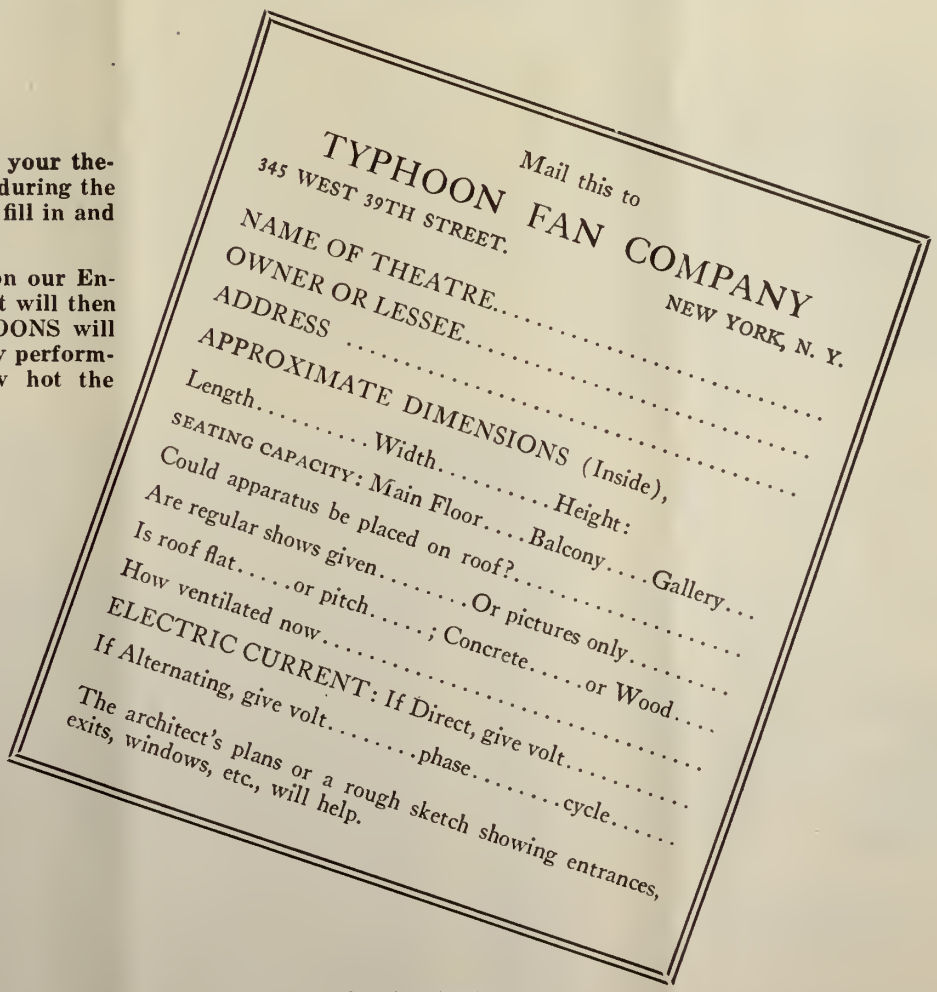
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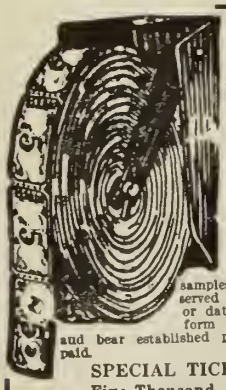

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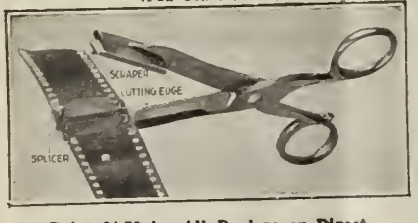


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black. The first three of these being distinctively Pompeiian are the main colors used.

### *Simplicity of Design*

In the use of such colors as these it is necessary that simplicity of design be employed in order to avoid the appearance of overbrightness, or heaviness. The illustration showing the curtain, columns and frieze, illustrate this principle effectively and show what may be accomplished with exceedingly plain characteristics. The stage curtain is treated with a Pompeiian border, done in Nile green and black, with a red ground.

The particular ornamentation of this house was taken from the temple of Isis, a Corinthian Tetrastyne prostyle structure from which most of what we have from Pompeii has been obtained.

The projection room, which is in charge of E. Nichols, is above the average in size and is furnished with an outside system of ventilation, making it comfortable at all times. It is equipped with two Simplex projectors, with Peerless arc-controllers, and use is made of a Westinghouse motor-generator set, with Westinghouse rheostats.

### *Hires Its Steam*

Steam for heating the theatre is secured from a public service corporation, doing away with the necessity for installing a complete plant. Radiators manufactured by the American Radiator Company are used and air heated through contact with these is circulated through the house. A large exhaust fan on the roof is the principal unit in the system of ventilation.

The house lighting system has its dimmer, the same as the stage and provision has been made for making gradual changes in color, a feature that proves very effective.

The theatre is under the management of Eugene L. Perry, for a long time manager of the T. & D. Theatre, Oakland, who has an efficient assistant in the person of Edward J. Hogarty, formerly with the Orpheum. John Kiehly is electrician, and D. Sangster, stage manager.

Music is furnished by an organ and an orchestra of twenty pieces.

## *Becker Reports Installations*

The Becker Theatre Supply Company, of Buffalo, N. Y., reports the sale of two Simplex projectors to each of the following:

Rivoli, Ellen Terry and Oriole Theatres, all of Buffalo, and also to Robert A. Fulton, of Westfield, N. Y., and to Blouvett & Merritt, of Geneseo.

**Projection Department Begins on Page 48 This Issue**

*CURTAIN OF THE STATE THEATRE*

*Pillars and frieze show an interesting treatment in keeping with the balance of the interior*

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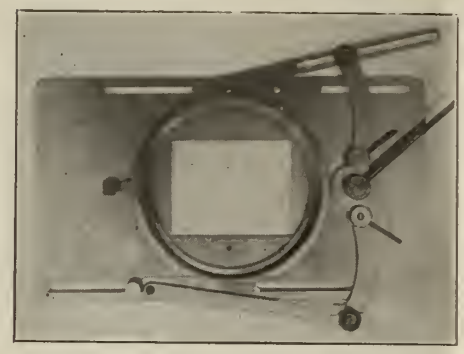


*FIGURE 1*
*Device as viewed from back*

While the new device is slightly larger than the regular Goerz double exposure or square closing device, the back fits the mask box, as every Goerz device is standardized.

By comparing the following description with the accompanying illustrations a very good idea of the scope of the device and its advantages may be obtained.

Fig. 1 shows the device as viewed from the back, fig. 2 shows the front with one blade attached, fig. 3 with two blades attached, fig. 4 with two different blades attached.

*FIGURE 2*
*Front view, one blade attached*

In fig. 1 the long lever or rod is screwed into a pillar which has on its lower end a flange to which, by means of two small clamp screws, the two semi-circular actuating levers may be clamped independently of each other.

These two semi-circular levers are connected by means of pivoted thumbscrews to two straight slotted pieces, which on the other end are mounted to pivots fastened to the sliding bars, which carry on the opposite sides the blades.

*FIGURE 3*
*With two blades attached*

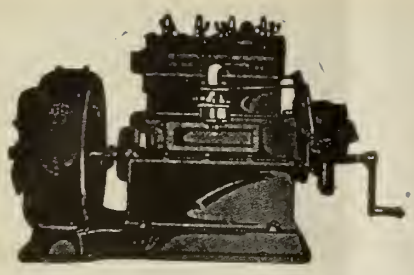
If a clampscrew on one side of the pillar flange is released, the long lever will actuate only one side (one blade) so the movement of the blades is then made independent of each other. The stroke of the movement may be adjusted either by setting the clampscrew on the pillar flange or by adjusting the pivoted thumbscrew in the slot of the straight slotted piece.

### *The Square Opening*

The square opening may be rotated by hand and may be brought in alignment with the camera aperture, whenever necessary. The device itself may be rotated and clamped in position on the mask box. In fig. 2 the two sliding bars to which the blades are attached may be seen.

To one of the bars is attached a blade with a cutout of the quarter the aperture for making either one, two, three or four exposures. In fig. 3 two opposite half circle blades are attached, each half circle representing the small and the wide side of the aperture. The square opening may be turned so that the half circle blade blocks or exposes just one rounded corner, and by rotating the whole device on the mask box, four rounded corners can be blocked or exposed.

In each case the blades may slide into position and there are a few clamp stops provided which can be adjusted at will to limit the slide of the blade. The double

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exposure can always be made to slide into the picture gradually, not appearing suddenly.

*Other Blades*

In fig. 4 there are two blades of different shapes attached, one the half circle blade as in fig. 3, the other the rhomboid shape blade. The shape as shown represents a

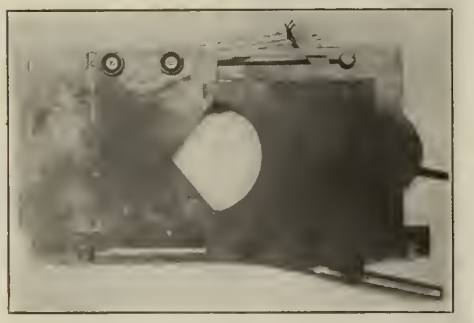

*FIGURE 4*
*Semi-circular and rhomboid blades attached*

diamond. This is, however, only one of many shapes which can be made, as the device is provided with the following blades which are all symmetrical and may be attached to each side of the sliding bars:

Two square closing blades, producing the same effect as the present Goerz square closing device, two rhomboid shape blades, with straight sides on the opposite, which can be used for making the sliding door and curtain effect, two half circle blades and one blade with the quarter aperture cut out and its opposite. These blades are of steel sheet, but may also be made of celluloid, which in turn adds further effects.

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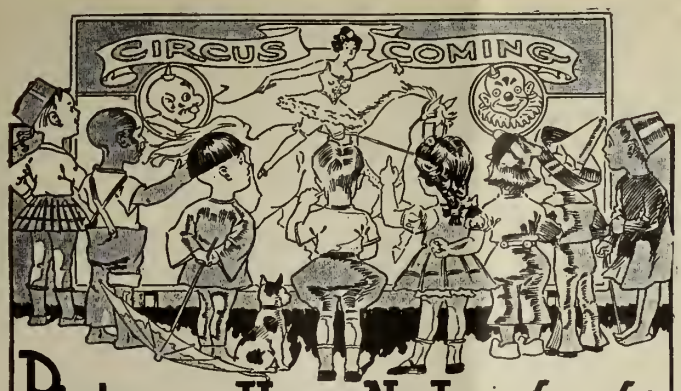


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## *Picture Theatres Projected*

FORT SMITH, ARK.—C. C. Chisholm has plans by Carl Boller & Brothers, Kansas City, Mo., for large theatre building.

LODI, CALIF.—M. E. Church will erect gymnasium. Projection room for motion picture machine will be built at one end and a stage at the other.

LONG BEACH, CALIF.—Motion picture theatre to cost $1,000,000 will be erected on Ocean avenue, between Pine and American, with seating capacity of 2,500. Lessee Fred A. and Roy Miller. The lower floor will be occupied with bath houses.

BRIDGEPORT, CONN.—Jessie C. Lund, Fairfield, Conn., has plans by William Schmidt, 1188 Main street, for two-story brick moving picture theatre, 48 by 100 feet, to be erected on Park avenue, to cost $40,000.

WASHINGTON, D. C.—J. H. De Sibour, Hibbs Building, is preparing plans for two-story brick, concrete, stone and terra-cotta moving picture theatre to be erected at Connecticut avenue and Sales street, N. W., to cost $550,000. Address Allen E. Walker & Company, 813 Fifteenth street, N. W.

BELVIDERE, ILL.—Belvidere Amusement Company is being organized, and has plans by C. W. Bradley, Brown Building, Rockford, to rebuild one-story Belvidere Opera House, 75 by 100 feet, to cost $50,000.

CHICAGO, ILL.—Adams Theatre Improvement Company has plans by Chrenstein & Held, 30 East Ontario street, for converting brick store building at 18 and 22 East Adams street, into two-story Adams Theatre, 76 by 39 feet.

JERSEYVILLE, ILL.—Stock company has been organized with $40,000 capital to erect theatre. Address C. G. Reddish.

UNION, ILL.—Union Business Men's Association are considering the purchase of a moving picture machine.

CROWN POINT, IND.—Lake Company has plans by F. N. Coleman, 6257 St. Lawrence avenue, Chicago, for one-story brick moving picture theatre, to be erected one and a half miles north of city, to cost $100,000. Address George M. Poland, auditor, Court House.

BALTIMORE, MD.—Eureka Amusement Company, 1131 Columbia avenue, plans to erect moving picture and vaudeville theatre at 709-15 Columbia avenue.

JAMACIA PLAIN, MASS.—Jamacia Amusement Company, 37 Tremont street, Boston, has plans by William Dykeman, 120 Tremont street, Boston, for two-story moving picture theatre, 120 by 83 feet, to be erected on Hyde square.

DULUTH, MINN.—Fraser & Anderson, 118 East Seventh street, have contract to convert building at 217 East Superior street into moving picture theatre for Cartre & Rose, to cost $5,000.

SPRING VALLEY, MINN.—Schraut & Huntley, Preston, will erect theatre in the Farmer Block, with seating capacity of 500.

HANNIBAL, MO.—Eagle Lodge has plans by Joseph Dobinsky, 415 Missouri State Bank Building, for erecting theatre and lodge building, to cost $125,000. Address Henry Riedel, secretary.

KANSAS CITY, MO.—M. J. Barry has leased Warwick Theatre at 3927 Main street, and will remodel building, including new front. Seating capacity will be increased by 450 additional seats.

ST. LOUIS, MO.—George Kelling, 5592 Easton avenue, has contract to remodel theatre at Union street and Easton avenue for Union Theatre Company, 1508 North Union boulevard, to cost $10,000.

NEWARK, N. J.—Appropriation has been made for purchasing moving picture machine for Irving Home and School League.

PATERSON, N. J.—Samuel Katz and Charles P. Gillen, both of Newark, have purchased site at 205-7 Washington place for erection moving picture theatre.


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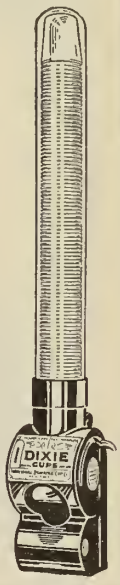


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"BEAU REVEL"
Ince-Vance Special, with Florence Vidor, Lewis Stone and Lloyd Hughes.

"THE GILDED LILY"
Robert Z. Leonard production with Mae Murray.

"THE IDOL OF THE NORTH"
Starring Dorothy Dalton.

## April

"THE FAITH HEALER"
George Melford's production, with Milton Sills and Ann Ferrest.

"THE DOLLAR A YEAR MAN"
Starring Roscoe "Fatty" Arbuckle.

"BURIED TREASURE"
With Marion Davies Cosmopolitan Production.

"THE WITCHING HOUR"
William D. Taylor production with Elliott Dexter.

"THE LOVE SPECIAL"
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"THE GREAT DAY"
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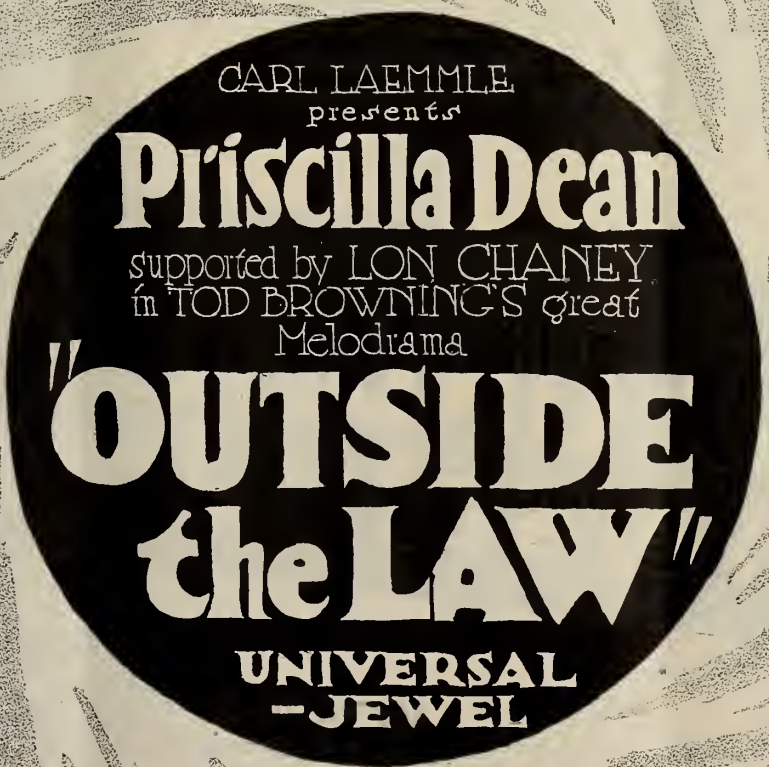


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# THERE ARE SOME

of course, that only the expense and inconvenience of litigation, with a fine in a Federal Court, will convince. Those we are prepared to convince in that manner. We entered this campaign solely to clear ourselves of any possible accusation in the future that we had not given everyone concerned a full, fair and complete opportunity to inform himself.

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our agents will be in the field; they will secure evidence of violations of the law in this matter, and in each case we will bring an action in the Federal Courts. We shall regret the necessity of filing these actions, and the penalties that the law will impose upon the violators, and to avoid this, both for you and us, we ask you to stay

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This is one of the best short Western features seen in some time. As a production, it is above the average picture of this type, in elaborateness of setting, story material, and direction. It starts right off with a jump, and the action never slacks up nor does the interest lag. No ends are left hanging, as is frequent in such offerings, and it possesses a finished and clean cut appearance. The photography is unusually good all the way through, with some excellent shots of western country. Tom Santschi is the featured player and the picture is the first of a series of these two-reelers which he is to make. He portrays the blacksmith of a Western town whose younger brother is a "bad egg." The younger man is their mother's favorite and when he falls into bad company and finally kills a man, Santschi, for his mother's sake, takes the blame and flies. Years later, still a fugitive, Santschi is crossing the desert and rescues an Indian dying of thirst. With the grateful savage beside him, he comes suddenly to a settler's cabin where he finds a beautiful girl, alone with a baby. Discovering that the child's father is his brother, Santschi leaves to search for him in the town where last he was seen. Santschi discovers his erring brother in the gaudy dance hall, and when he attempts to force him to return to the girl, the villainous youth draws his gun. The faithful Indian shoots through the window and kills him. Later Santschi returns and finds happiness with the little mother in the desert. Whether or not you have used such pictures previously this one is worthy of consideration by reason of its being a deal above the ordinary production.

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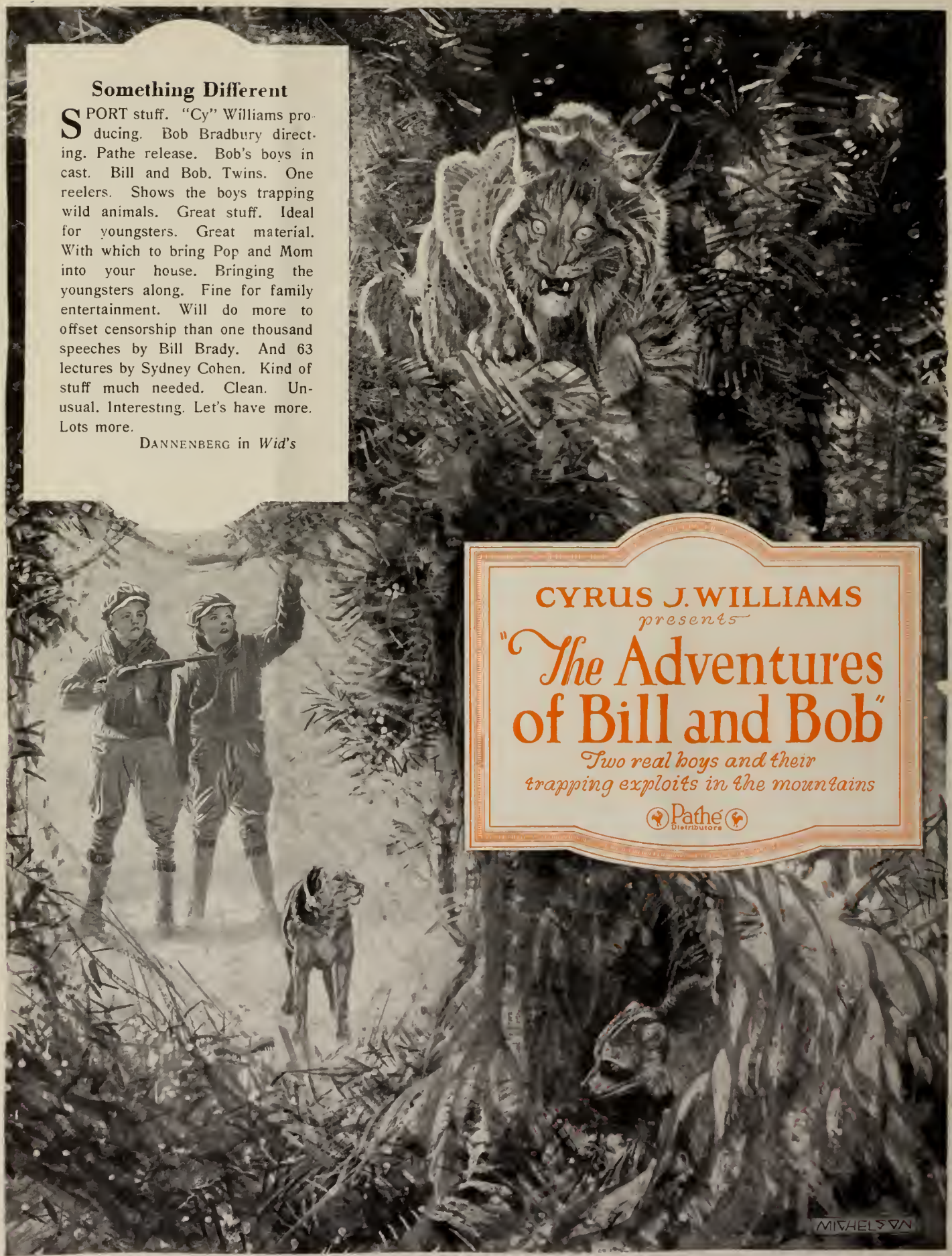


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MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

MARCH 12
1921

# *Great Leadership*

WHEN the Allies in the great war found that divided leadership was giving victory to the enemy, they looked about for the biggest general they could find, and selected Marshal Foch. They had the man power, they had the resources and their cause was just, but none of these three things was enough. They had to have *great* leadership.

The moving picture industry today is in a condition which is very similar. We have the ability, we have the resources and we have a just cause, but none of the several generals who have labored diligently has been fully successful in dealing with the enemy. As a result, warring factions, striving for recognition, prestige and power, have succeeded largely in fighting each other and forgetting the enemy without.

The time has now arrived when the industry must call upon its leaders to make personal sacrifices for the benefit of the entire business. They must be invited to select a man of national reputation who can become our Field Marshal and Commander-in-Chief. A former president of the United States would be about the size of man the industry requires, and as there are two of them now existing. we make ourselves plain by naming William Howard Taft. If Mr. Taft cannot find it possible, a man of similar type, character and standing can be found if the unity of desire is evident.

In making this suggestion we have no criticism to level at the work already done in behalf of the industry by several men who have unquestionably given their very best effort toward bringing about a proper recognition of our business. Full praise and full credit should be accorded them without stint, and their work and their loyal labor should be recognized by a grateful industry. Nevertheless, a big leader must be chosen.

The moving picture business is being classed by certain elements of the public, especially those interested in reform, as iniquitous, conscienceless and, in fact, criminal. Through unanswered attacks we are coming to be regarded as in the category with malefactors, in conspiracy to undermine the American institutions and despoil the public morals.

As a matter of fact, our industry today is cleaner, finer and more moral than the spoken stage. A very large percentage of its influence is educating, and for the public good, and as an industry we really have nothing for which we need apologize. Such faults as exist are being rapidly corrected within the industry, not because the industry is afraid of anybody, but because the motives and instincts of the picture business as now constituted are upright, constructive and unusually intelligent.

We, therefore, especially urge every element of the moving picture business to place itself in a state of mind receptive to the leadership suggested, and we ask the National Association of the Motion Picture Industry, the Motion Picture Theatre Owners of America, the Motion Picture Directors' Association and all other organized bodies, as well as all unorganized elements of our business, to set about immediately for the selection of a big man for a big job, properly recompensed so that all of his time may be devoted to one of the most important works in the world today.

Arthur James

# *Plans Afoot for Big M. P. T. O. A. Convention to Be Held in Minneapolis Early in June*

PLANS are now under way for the national convention of the Motion Picture Theatre Owners of America, scheduled for June 7, 8 and 9 in Minneapolis, according to an announcement this week by President William A. Steffes of the United Theatrical Protective League, who has charge of the arrangements. More than 5,000 representatives of the motion picture industry from all sections of the United States and Canada are expected to attend.

Mr. Steffes and other exhibitors and exchange men have been in conference with Perry S. Williams, convention and publicity manager of the Minneapolis Civic & Commerce association, regarding arrangements for the care and entertainment of the guests at the convention.

A group of Minneapolis businessmen are now at work on plans for a convention hall with a capacity of more than 10,000 to be located on the Parade Grounds. They expect to have it completed possibly in time for the motion picture theatre men's convention.

"We are going to make this the most successful convention in the annals of the motion picture industry," said Mr. Steffes, "and exhibitors from every point in the country have already promised to attend. The many adverse conditions facing our industry must be met squarely, and this convention will serve to further unite us in our fight against censorship and other adverse legislation."

Convention headquarters and other matters of importance will be announced shortly, Mr. Steffes said. Meanwhile, the United Theatrical Protective League will start immediately a drive to bring the membership of that organization to 100 per cent. by convention time.

# *Menace of Censorship of Motion Pictures in Minnesota Has Been Squelched for at Least a Year*

WITH the recommendation by the committee on general legislation in the Minnesota State Senate recently that the bill of Senator F. H. Peterson of Moorehead, providing for state censorship of motion pictures be indefinitely shelved, the menace of state regulation on motion pictures is lifted for at least another year in that state.

Although Senator Peterson, in a fiery speech announced that he would see that another similar bill is introduced in the state house of representatives, there is no likelihood of the revival of censorship this year. No minority report of the committee was presented.

The senate committee in its report recommended that a bill introduced by Senator Oluf Gjerset prohibiting the exhibition of indecent pictures and "other lewd acts" be passed. Party leaders in the legislature have not indicated what their attitude will be toward Gjerset's bill.

The bill offered by Peterson provided for a state censorship board of three, with a long list of deputies and assistants. It was attacked by the level-headed members of the legislature on the ground of its cumbersomeness, its estimated cost of nearly $100,000 annually to carry out and its likelihood of building up a profitable source of paying off political debts at the expense of the motion picture industry.

*Led in Fight*

President William A. Steffes of the United Theatrical Protective League and Theodore L. Hays of the Twin City Amusement Trust Estate led the exhibitors and exchange men in the fight against the bill.

The victory of the liberal forces in putting to rout in Minnesota the "reform" element is expected to have a signal influence on the other northwest states where censorship and "Blue Sunday" measures are pending. Particularly is this true in North and South Dakota. The South Dakota State Legislature has been considering a drastic censorship bill. This has already been passed by the House of Representatives by a substantial majority.

The United Theatrical Protective League, numbering in its membership the majority of the 1,200 exhibitors of the northwest, will immediately center its efforts upon defeating the measure in the Senate, President W. A. Steffes announced.

The situation in North Dakota is more complicated. The state federation of ministers is affiliated in the "reform" movement with the Nonpartisan League. In return for support of its socialistic program, the league has so far stood back of the ministers in their fight to make the state a Puritanical commonwealth on Sunday.

Now that the league is tottering under the repeated assaults of the Independent Voters' Association, composed of the best element of the other parties opposed to state socialism the motion picture men feel that they will soon be able to see light ahead in that state.

# *Three Amendments Will Be Added to Bill Proponents of Censorship Hope to Carry in New York Legislature*

THE censorship bill, which was introduced in the New York State Legislature at Albany recently by Assemblyman Clayton, of Brooklyn, is to be amended in at least three respects during the next few days. One amendment will eliminate the necessity of submitting news reels to the proposed board of censors in New York state, it being understood, however, that the board shall have jurisdiction over any such reels, and that, should objection be filed and sustained to any news pictures, that the film may be barred from release in New York state.

Another amendment provides that the proposed board shall specifically state the grounds for refusing a release to any picture. The bill, as originally drawn, did not contain such a clause.

The third of the proposed amendments is important, providing, as it does, that all pictures which have been made up to date, or up to July 1, need not be submitted to this proposed state board of censors. There will be some form devised which will mark these pictures as having been previously produced and shown before the enactment of a state censorship law in New York.

Pictures made, however, on and after July 1 next must be submitted to the inspection of the board if the bill is passed. Canon Chase of Brooklyn reached Albany March 1. According to Canon Chase there is a strong likelihood that the bill will pass, owing to what he terms is a strong sentiment favorable to censorship.

This assertion, however, the New York State Conference of Mayors denied earlier in the day, one of its officials being emphatic in the statement that the censorship bill could not be passed by the legislature this year, his prediction following interviews with several of the more prominent members of the Legislature.

# *To Benjamin B. Hampton*

Some several weeks ago you startled the moving picture industry by a frank expression of your honest convictions about screen conditions and the need for eliminating the remaining relics of an unenlightened past by throwing not only ninety per cent. of the sex stressed pictures into the discard but by throwing them all out.

You were critized by certain men who were not fully aware of your reasons for this criticism nor as well acquainted with your belief that our industry was big enough and strong enough to stand straight talk from a straight man whether all he said was palatable or not.

We gave your motives full endorsement then and we again endorse them by way of preface to a word of hearty congratulation.

You have now joined forces with the leaders of our industry to fight the common foe, making our issues your issues as your issues have been our issues. Your prompt co-operation and your hearty support of Adolph Zukor, J. D. Williams, Lewis J. Selznick, Richard A. Rowland, Percy L. Waters, Samuel Goldwyn, Oscar A. Price, E. W. Hammons, Carl Laemmle, William Fox, Jesse L. Lasky, Hiram Abrams and the others of the committee of fifteen who have made good on their promise to the public that if let alone the industry would adjust its own difficulties, set its house in order and fulfill its own desires for clean pictures first, last and all the time, is our idea of bigness.

You, as an uncompromising and militant man have done the big thing by identifying yourself whole heartedly and unselfishly with these men in a movement which is the greatest and the finest that the industry ever saw.

You have become one with them, not only in making clean pictures but in enforcing in our own industry the same rule for all producers and distributors.

The moving picture's greatest era has begun and we thus publicly express to you our satisfaction that you have identified yourself with a co-operative movement effacing your personal opportunities for the good of all.

We commend your example to all in the industry who may at this moment be thinking of self rather than of the great future of our business, and herewith make record of your most praiseworthy action.

MOVING PICTURE WORLD.

*BENJAMIN B. HAMPTON*

# *State Censorship Bill Wins Point in Preliminary Skirmish Before North Carolina Legislative Body*

PROPONENTS of state censorship at Raleigh, N. C., won the initial skirmish before the legislature recently when the Senate Committee, voting 7 to 6, and the House Committee, 14 to 11, reported favorably on the McCoin-Varser-Mathews bill. The result was surprising but it is not believed by friends of the screen that it foreshadows the final result when the measure comes to the floor for probably its warmest fight.

For dramatics, the committee hearing surpassed anything seen during the session. Thomas Dixon tackled the state ministry and the federation of woman's clubs and won a spectacular intellectual battle in spite of the verdict of the committee. In combat with the women, Mr. Dixon was nothing if not gallant, but in debate with the male of the species he pounced upon Colonel Meekins and left that silver-tongued orator of the East so befuddled that he had Moses initiating the decalogue instead of serving as the human conduit for the commandments to the people. He also wrung from Rev. Milton Barner, rector of Christ church, this city, the admission that his assault on the movies came from information supplied him by other people and not from personal observation of the screen.

Rev. Mr. Barner laid down the blunt charge that the National Board of Review is a self-appointed body dominated by the producers.

"Take it back!" Dixon hurled at him when he arose to speak.

"I didn't say it that way," fumbled the minister, while Dixon pursued his demand for a retraction, "I said that it was a self-perpetuating board and appointed by the motion picture producers."

"I deny that and challenge you to prove it," Dixon came back. "The board of review is appointed by the People's Institute, the greatest welfare agency in the world."

The audience raised the roof. Dixon was drawing the biggest applause from the greatest crowd in the capitol this year. The distinguished North Carolinian declared that the Pennsylvania censorship is "sublime stupidity and unparalelled assinity." The North Carolina bill is fashioned after the Pennsylvania bill and he assailed it with one invective after another. He reminded the committee that North Carolina now seeks to pattern a law after the state that gave to the Union Thaddeus Stevens, "who wrote the reconstruction laws and dared to live in Washington with a negro woman."

Dr. Barner charged that Dixon left the ministry for the "greener fields" and Dixon reported that he left the ministry before moving pictures were invented.

The committee voted openly but with a large part of the membership from both the house and senate absent. The bill will be debated during the week on the floor.

## *Officers Elected*

The existing board of directors of the Greater Baltimore Theatres Company, Inc., was re-elected at the annual stockholders' meeting held recently, and the officers of the company for the ensuing year were elected at a meeting which was held immediately afterward. The officers are. Jacob Zill, president; George A. Finch, vice-president and counsel; Charles Nolte, treasurer and manager; Bernard Rethman, secretary and assistant treasurer, and Walter E. Windsor, assistant manager.

## *$50,000 Fire in Cutting Room of Chester Company*

Los Angeles, March 2.
(By Wire to Moving Picture World)

A fire which caused $50,000 damage broke out in the cutting room of the C. L. Chester Productions studio on Gower street in Hollywood on February 26. The fire was confined to the cutting room and a film vault communicating thereto. The loss sustained was in the destruction of fixtures, machinery and positive film in the process of being cut and edited. One complete comedy, an educational travel subject made in Chili by Richard Barrows and parts of other films were burned. The main vaults in which valuable negatives were stored were not injured. The origin of the fire is not known.

## *The Four Horsemen of the Sour Sunday Eclipse*

FAMINE UNTO ACTORS
PESTILENCE UNTO EXHIBITORS
DEATH UNTO PRODUCERS
WAR UNTO AMUSEMENT
THOU SHALT LABOR SIX DAYS AND THE SEVENTH DAY DWELL IN DARKNESS
SID CARROLL DAVIDSON

*Mr. Sid Carroll Davidson's conception of the paid riders of reform.*

# Censorship Is Defeated in Washington; Griffith Shines at Tempestuous Hearing

THE industry won its greatest victory on March 1 when the District Commission voted against censorship for the District of Columbia after a tempestuous hearing on February 28 that several times threatened to break up in a rumpus. The present system of police regulation will be continued despite the efforts of Dr. Wilbur Crafts, superintendent of the International Reform Bureau, and his cohorts of reformers, whose arguments were confounded by the industry's representatives at the hearing. The reformers had concentrated on Washington as an entering wedge for national censorship.

The public branding of Dr. Crafts as misrepresenting correspondence received by him from persons in other cities was only one of the exciting incidents at the hearing. When it ended after more than three hours of argument, at least a dozen persons were clamoring for recognition. Much of the credit for victory goes to David Wark Griffith, who, with tears in his eyes, most eloquently pleaded with the commission not to stifle the industry with censorship.

*Crafts' Misstatement*

In announcing the hearing, the commission stated that it was recognized that a need for further regulation of picture shows existed. A few days before the hearing, Dr. Crafts walked uninvited into a meeting of the Chamber of Commerce and declared that not a line affecting motion pictures appears in the police regulations. At the hearing, Charles W. Darr, attorney for the exhibitors, quoted regulations from the police manual covering all possible classes of exhibitions—and specifically including films—and showed that an efficient supervision is exercised over picture theatres by the police.

Dr. Lucius Clark, executive secretary of the Washington Federation of Churches, opened the hearing for the reformers. With Charles A. McMahon, director of the motion picture bureau of the National Catholic Welfare Council, he presented a brief setting forth a plan for regulation of films, which included, as a guide to the films which might be shown with propriety, the rules of the Pennsylvania State Board of Censors.

*Changes His Tune*

Dr. Crafts denied the existence of any Blue Law movement and declared there was no real censorship proposed. "We favor the elimination of films of vicious or criminal tendencies by such police regulations as in the laws of Pennsylvania," he said. He pointed to the packers, railroads and bankers as being under strict regulation, and saw no reason why motion pictures should not also be supervised by the authorities. He charged the industry was trying to influence the press.

Mr. McMahon attacked the publications of the industry for "propaganda against Blue Laws." He also took a fling at the National Board of Review, saying its decisions are colored. William McK. Clayton, of the Citizens' Federation, told of a show he saw in which the play was great, the characters were good and everything was modest, refined and sweet. But there was a title that was "vile," "insidious" and suggestive, he said, and it spoiled the evening for him.

*Comedy Injected*

There was comedy as well as drama and melodrama. An elderly man named Miller, greatly excited and indignant, repeatedly interrupted to charge that the hearing was "cut and dried." His constant efforts to get the floor caused roars of laughter. When he was finally recognized, he asked whether censorship of the press might not well follow censorship of motion pictures. After the testimony of the paid reformers, Dr. Clark called several women who urged censorship.

For the exhibitors Mr. Darr objected to the filing of briefs with the commission before the industry had an opportunity to read and reply to them. He read parts from the police regulations which, on their face, if adequately administered, were enough to insure a life sentence to any exhibitor who showed pictures of the kind claimed by the reformers to be the daily diet of Washington film fans. He then introduced Mr. Griffith, who in twenty minutes tore down the entire structure so laboriously erected by the proponents of censorship.

*Griffith Wonderfully Impressive*

Mr. Griffith, with his vibrant voice and effective manner of delivering his message, made a tremendous impression upon those present at the hearing, and was followed with close attention by the members of the commission. Expressing regret that he should have to plead for free speech, he read from Mayor Gaynor's censorship veto, the expressions contained in that message eliciting several bursts of applause from the crowded hearing room.

"We feel the moving picture is a form of free speech, an expression as clean, as beautiful, as any ever invented," declared Mr. Griffith. "If censorship of moving pictures, why not censorship of the press? We have in the daily papers stories of murder, of robbery, of seduction—stories that could not possibly be shown in moving pictures.

"We admit freely and frankly, and are sorry, that there are pictures presented that should never have been produced. But there are words spoken that should never have been said; books printed that should never have been printed. Censorship is so big a subject that we should approach it carefully. We should not regulate for adults on the basis of what is proper for a child. I do not ask you not to regulate pictures, but think seriously before you enact such a statute."

*Amounts to Suppression*

Declaring that "censorship is a tremendous power for suppression by autocracy," Mr. Griffith pointed out that in olden times censorship—suppression—was resorted to by rulers to keep their people in subjection. It was censorship in Europe that brought about the war. The first country in the world to have censorship was Germany; the second, Russia, both empires that have been ruined largely because of the oppression of the ruling class.

David Copperfield was frankly a sex story, but so beautifully written as to bring out a moral, he said. Shakespeare's Hamlet, with five murders, is a classic taught in the schools. Both could be suppressed by censorship. Mr. Griffith, himself, has been the victim of censorship; one play, shown before an audience of clergymen at their request and given their approval, was condemned by the Montreal censors.

Arrest the exhibitor who shows an objectionable film, he urged. But censorship is different. Censorship would be but one more law added to those we already have. "We hear so much of laws," he said. "I believe in laws, but let us not pass too many laws, lest we lose respect for all law. We make so many laws that people laugh at them and make them ridiculous."

*Want to Please Public*

With tears in his eyes and a tremor in his voice, he urged patience on the part of the public and their co-operation with the industry in producing good, clean films. The censorship of films, he predicted, would be but the first step toward the ultimate repression of all freedom. "If pictures are censored, next the stage, then the press, and then we will have a detective following us down to the corner and asking what we are talking about."

(*Continued on next page*)

## Unanimously Killed

Concord, N. H., March 1.

(By wire to Moving Picture World)

Both censorship bills were killed today in the House by a unanimous vote.

C. H. BEAN.

The exhibitors, he said, only want to meet with the approval of the people; the commission does not agree that present regulations are sufficient and the industry has no objection to their being extended, but does object to pre-review of films—the old law of injunction.

Frederick J. Haskin, newspaper writer and author, declared that freedom of speech and press is a fundamental of the government, and that the moving picture industry is part of the American press, different in no way from newspapers, periodicals and books.

*First Fight Starts*

Colonel Robert N. Harper, a local banker, who represented the Washington Chamber of Commerce, started the first fight of the hearing when he administered a rebuke to the reformers who advocated censorship because the bankers, packers and railroads are regulated. The bankers are regulated by law, he declared, and not by the opinion of any board of censors.

Resolutions opposing censorship, adopted by the executive committee of the Chamber of Commerce, were read into the record by the Colonel. These, he said, were adopted "after a careful, but not uninterrupted, consideration of both sides of the question." The interruptions referred to were when Dr. Crafts interjected himself into a meeting of the Chamber, uninvited, to force his views on that body. During a heated discussion on the question, he "read" from a telegram which he was very desirous of keeping from the members of the Chamber. Forced to surrender it, however, a perusal of its contents resulted in a very different sentiment from that "read" by Dr. Crafts and he was invited to leave the meeting. Consideration of the subject was not resumed until, after some acrimonious passages at arms, he had retired.

*A Legislative Question*

A. Brylawski, dean of District of Columbia exhibitors, told how the industry has grown since 1907, when films were shown in empty stores. "I stand for decent pictures but am utterly opposed to censorship," he said. "Censorship is an insult to the people of Washington."

Representative Tinkham, of Massachusetts, warned the commission that in dealing with censorship it was undertaking a legislative question. "The principle is whether you are to devolve upon government all functions which should be upon citizens," he said. "Too many functions have already been laid upon the government. The question is whether censorship is not a question that should be handled by the citizens. The taking over of all these functions looks toward state socialism. You should first find out what the public temper is—and the public temper today is opposed to extreme and excessive regulations and interferences with decent business, decent men, decent women and decent living."

*McMahon Retracts*

Maurice D. Rosenberg, counsel for the Merchants' and Manufacturers' Association, spoke of the prevailing courtesy and cleanliness which prevail in Washington theatres. Frank A. Sebring, chief clerk of the police court, said the police regulations are sufficient. Julius I. Peyser, a local lawyer, quoted the proverb that to the pure all things are pure, to the embarrassment of Mr. Clayton.

Then came more fireworks. Thomas Donovan, representing the Central Citizens' Committee, got up and said that the Catholics of Washington were not represented by Mr. McMahon, that they didn't want censorship and that Mr. McMahon had misrepresented them. He also said other and harsher things of Mr. McMahon, telling the commission he "was at a loss for a word" with which to describe him.

Mr. McMahon jumped up and declared he did represent the Catholics. He was met by a loud and insistent chorus of "No, you don't," so he tempered his statement to the effect that he represented the Council.

*At Loss for Proof*

Another argument was precipitated by John Temple Graves, "the fightin' Irishman" of the reformers, who seemed to believe that Mr. Griffith was the only man who ever produced decent pictures, and he not always. He said that the police, by exercise of their powers, were censors, and declared that there were lots of "rotten" shows given.

Immediately every picture man in the hall shouted for names, and Mr. Graves intrepidly obliged with just one. Undaunted when informed he had named a stage play, he declared that whether it was that or a picture it ought to be censored and that there were a lot of films of that class, although he could not name any.

The only censorship legislation to be passed in this country was passed five years ago, said Julian Brylawski, when four states adopted the plan. The question was then practically unheard of, but within the past year thirty bills have come up in various states, every one of which was defeated.

The Rev. Charles Hennessy, of Trinity Parish, then injected some more argument over who represented the Catholics by declaring that those in his parish favored censorship. The time then being nearly 5 o'clock, Commissioner Hendrick said no more witnesses could be heard and asked Mr. Darr to sum up. Among other things, Mr. Darr pointed out that Washington exhibitors have more than $20,000,000 invested locally, employ more than 3,000 persons and have a payroll of $100,000 a week. The very size of their investment is a guarantee of their desire to show only publicly-approved films.

## CENSOR LAW KILLED

**Contrary to all expectations, the Oregon Senate defeated the state censorship bill after it had been passed by the House by a large majority. The result is that Oregon censorship is in the hands of the municipalities as it has been for years with fair satisfaction to all parties concerned.**

**The Oregon exhibitors were united in their fight against the state bill and there is no question but that the efforts of the Motion Picture League resulted in the killing of the bill.**

## *Exploitation Suggestions*

In the Selling the Picture to the Public department, commencing at page 151 in this issue, will be found exploitation and advertising suggestions for

"The Face at Your Window"
"Something to Think About"
"Dinty"
"Forbidden Fruit"
"The Mark of Zorro"
"The Devil"
"Nomads of the North"
"The Riddle: Woman"
"The Kid"
"The Idol Dancer"
"The Love Light"
"The Faith Healer"
"Brewster's Millions"
"Half an Hour"
"Midsummer Madness"
"Madame X."
"Nineteen and Phyllis"
"Earthbound"
"The Penalty"
"The Bait"
"Hush"
"Peaceful Valley"
"Isobel"
"The Old Swimmin' Hole"

And many suggestions applicable to these and other productions.

## *In Massachusetts*

Charges that "trickery," "repeating," "gag rule" and other "unfair methods" were used to put thousands of Massachusetts clubwomen on record as favoring censorship, were hurled at the state legislative committee on mercantile affairs by prominent Bay State women at a hearing last week on six bills relative to censorship and regulation of motion pictures.

Miss Sibyl Holmes, prominent Boston lawyer and clubwoman, charged that very many women belonged to more than one club and thus were counted five times or more in making up a state total. Miss Edith Emma Haynes, representing the

Massachusetts Association of Women Lawyers, charged that while figures submitted by censorship proponents showed the State Federation of Women's Clubs to have 114,167 members, there are so many duplications that the true total is only 48,000. Testimony of many other women purported to show that some of the women have been playing "inside" politics in order to place the State Federation of Women's Clubs on record as favoring censorship.

The committee hearing the bills seemed to be divided. Attempts by one or two members to stop City Censor John M. Casey's defense of his official acts, and at other times during the day, were met with statements from other senators and representatives with tactics which plainly showed that they were not in sympathy with censorship.

There were several bills under consideration but the bill under fire was the one which provides censorship by the commissioner of public safety. Judge Albert K. Brackett directed the opposition. Speakers introduced by him included Mrs. Walter Hartstone, lawyer and clubwoman; Mayor Walter H. Creamer, of Lynn; Charles Hodsdon, representing 300,000 union labor men; Mrs. Alice Marsh, of Worcester; Mrs. Frank W. Page, clubwoman; Miss Mary E. June, secretary of the telephone operators' union; T. R. Barrow, representing the projectionists, and the following theatrical people: Alfred S. Black, Robert Larsen, R. W. Brown, J. T. McGuiness, H. C. Ford, Harry S. Campbell, George Koeon, George Ransdell, George Allen, E. H. Horstman, T. J. Meahan, Gordon Wrighter and Moe Mark.

## *In South Dakota*

Rejection of the Wagner bill, providing for repeal of all existing blue laws in the state, and passage by the State House of Representatives of a rigid censorship bill, are the latest developments in the South Dakota situation. The censorship bill, which received a vote of 76 to 20 in the House of Representatives, has been pronounced by men familiar with the industry as the most impractical and visionary ever offered in the Northwest.

It provides for a censorship board, a pre-view of all films to be shown in the state, a second review if necessary in the opinion of the board, upon giving thirty days' notice, and a charge of $2 a reel or fraction thereof. Any representative of the board at any time may stop the showing of a film—even after it has passed the state inspection—upon rising in the house with the majesty of a village "constabule" and ordering the operator to "cease in the name of the law."

The Wagner bill, which had the support of the public, was aimed at repealing all existing statutes prohibiting Sunday movies, baseball and other amusements. It is conceded by all factions in South Dakota that the public is not in favor of censorship. The prediction is made that the censorship bill will be lost in the Senate. Minneapolis picture men are rushing aid to the exhibitors of South Dakota in a last effort to defeat the measure when it comes up for final vote this week.

## *In North Carolina*

The outlook for defeating censorship in North Carolina is hopeful, according to Percy W. Wells, president of the North Carolina Motion Picture Theatre Owners. Mr. Wells thanks the National Association for its aid in opposing the censorship bill, and praises the work of Thomas Dixon and E. F. Dardine.

## *In Indiana*

With dispatch and speed wholly unexpected, even by opponents of the measure, the Buchanan censorship bill in the Indiana legislature was postponed indefinitely by the Senate late Saturday afternoon, February 26, by vote of 28 to 16. This leaves only one other censorship measure—the Humphreys bill—pending in the legislature and the indications are that it will meet a similar fate.

## *Will Check Censor Rulings*

The eliminations which are made by the Censor Board of Maryland will be inspected when the pictures are shown at the theatres in Baltimore, by Miss Margaret Russanowska, who has just been appointed for that purpose by the Women's Civic League. Miss Russanowska is not an employe of the State of Maryland and will be paid by the Women's Civic League who is employing her in their efforts to have "better moving pictures" in Baltimore. She is to work for the Censor Board for six months and it is thought by the League that she will greatly help the Censor Board in its work as there is only provision for one inspector under the existing law.

## *Sunday Shows Illegal*

Associate Judge Frank L. Hawkins, newly appointed Judge of the Texas Criminal Court of Appeals in Austin, agreed with the majority of the court on February 23, that the operation of Sunday moving pictures is in violation of the Sunday amusement law of Texas. The opinion was given in the case of J. J. Hegman, who had appealed the case on a motion for a new hearing. The motion was overruled.

Hegman, owner of a picture show in Austin, was convicted in the Travis County Court for violating the Sunday law and was fined $20. The affirmation of the case shows the standing of the Court of Criminal Appeals on the question of Sunday amusements which recently came up in Waco.

## *Tampa at Peace*

While other sections of the United States are wrestling with censorship or proposed censorship, the atmosphere at Tampa, Fla., is still calm. Occasionally there is some condemnation from certain sources over scenes in some of the pictures shown, but this condemnation usually is confined to a limited number of persons and there has been no suggestion of censorship. Tampa theatre managers, it is said, have been careful in choosing their subjects.

## *Palace to Open*

The Famous Players' Canadian Corporation will shortly open the Palace Theatre, a large new moving picture theatre, in Toronto, Ontario.

## *Florence Theatre Opened*

John Danz has opened his new Florence Theatre on Second avenue, Seattle, next to the Smith Building.

# *Cigarette Smoking in Films Barred in Utah Censorship-Sunday Closing Bill*

**A drastic Sunday closing bill has been introduced in the lower house of the Utah legislature. Not only would its author, Harry C. Parker, of Cache County, prohibit any form of entertainment on Sunday, but he would even make it a public offense for a moving picture theatre to exhibit a film in which any actor or actress is pictured smoking a cigarette.**

**The bill seems to be aimed principally at the theatre. It refers to all forms of "entertainment," but the moving picture theatre and vaudeville are specifically mentioned.**

**It also prohibits any child under the age of sixteen unaccompanied by parent or guardian attending a performance after 6 p. m. any day. It would keep them out of the theatre after 6 p. m., though other laws allow them on the streets until 9 p. m.**

**While it is called a closing bill, but one paragraph is devoted to that subject. The remainder is devoted to censorship.**

**The bill prohibits the exhibition of any picture which "is offensive to decency, or is adapted to excite vicious or lewd thoughts or acts, or which is lewd, obscene or vulgar, or which is of an obscene or indecent or immoral nature, or so suggestive as to be offensive to the moral sense, or in which there is picturized the smoking of cigarettes."**

**The bill also provides that proprietors of public places of amusement shall co-operate with officers and inspectors to prevent idling and loafing about the entrances of such places and to report to officers and inspectors of amusement all such cases.**

# *First Payment of $650,000 Is Made to Hoover Relief Fund as Cameras "Shoot"*

AT a meeting at the Capitol Theatre on March 2, S. L. Rothapfel, chairman for Greater New York and Charles Pettijohn, of the National Motion Picture Committee of the Hoover Relief Committee, turned over to James J. Rick, comptroller of the Hoover Relief Fund, the first payment of the funds collected by the industry for the relief of Europe's starving children.

Greater New York's first payment was $160,000, and the National Committee's first payment was $500,000. The checks were signed by the smiling chairman and delivered to Mr. Rick before a battery of motion picture cameras, in order that the screens of the theatres in which the funds were collected may themselves publish the news to the motion picture public which so generously responded to the appeal.

Mr. Rothapfel explained that the amounts delivered today were only the first payment, as many of the theatres are still selling matinee tickets, returns for which will be made later. Mr. Pettijohn stated that the National Committee will turn over additional amounts as rapidly as statements are received from sections of the country which either started or continued their drive later than the metropolis.

The following Greater New York Theatres were notably successful, among them being houses of from 250 seats up to 5,000: Capitol Theatre, $10,405.47; Plaza Theatre, $1,146.75; Rivoli Theatre, $1,049.40; Strand Theatre, $1,006.78; Rialto Theatre, $729.95; Audubon and Washington theatres (under same management), $1,101.57; Adelphi and Symphony theatres (under same management), $926.15; 44th Street Theatre, $567.58; City Hall Theatre, $441.00; Olympic Theatre, $408.22.

Mrs. Julia Forester and the women's organizations of which she had charge, and which gave such splendid co-operation in the sale of tickets in Greater New York, was highly commended for their splendid work. The meeting marked the close of the active drive and the various committees were discharged. Mrs. Forester will remain as Mr. Rothapfel's assistant until all funds have been turned over to the Relief Council and accounts settled.

# *Frisco Gives Brady Rousing Reception; California Organization Pledges Aid*

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, who is touring the country to combat hostile legislation and foster a closer unity between all branches of the industry, received a rousing reception in San Francisco. The following telegram from Eugene H. Roth, chairman of the Allied Amusement Industries of California, was received at the headquarters of the national association:

"Allied Amusement Industries of California tendered banquet to William A. Brady and Jack Connolly at which over 100 members were present. It was the greatest event that has taken place in the history of our organization and entirely due to the wonderfully brilliant and masterful speech of Mr. Brady, in which he portrayed the full purpose of your organization, pointing out the menacing dangers of national adverse legislation and the hopes and ambitions of the narrow-minded and bigoted element that is endeavoring to rob the rights and liberties of not alone the motion picture industry but of the American people themselves.

"A thunderous applause greeted his speech and the Allied Amusement Industries of California has pledged him its support nationally to achieve your fondest hopes, which means the safeguarding and insurance to those investing their capital in all branches of the industry. I desire to thank your organization for the privilege we have enjoyed today in having Mr. Brady with us. Count on us in every possible manner."

# *American Film Manufacturers Losing Out in Attempting to Compete with Europeans*

EFFORTS of European nations to gain a foothold in the American markets are meeting with considerable success according to information from Washington, D. C., and a French concern already has been able to secure orders for moving picture film for American concerns, according to P. A. Powers, president of the Powers Film Products, Inc., in a letter to Representative George M. Young, of North Dakota, a member of the Ways and Means Committee.

Mr. Powers' purpose in writing to Congressman Young was to extend somewhat the information he gave the committee when he appeared before it recently and in the brief which he later filed.

"Since this brief was filed the company in which the writer is interested has been confronted with a situation that is very serious," he told the Representative. "One of our principal customers who has been using our product for the past year and a half has received quotations on the same product, made in France and imported into this country free of duty, at considerable less than it costs our company to manufacture the goods, without regard to selling expense. We immediately received a cancellation of our business with this company, which practically cuts off half of our output.

"This comes at a time when we were just about making expenses in the manufacture of this product, as our company was organized in 1918. At that time it was impossible for anyone to receive this material from Europe, and only one concern, the Eastman Kodak Company, was manufacturing it in this country. The latter concerns had an absolute monopoly until we started to operate. I am calling your attention to this situation now, as it is only a question of time when we will be compelled to close our plant unless a duty is placed on the goods coming in here which would equalize the opportunities and give the American manufacturer a chance to do business on somewhere near the same basis with the foreign importer. At the present time we have only to face the competition of Belgium, England and France. German competition is still to come. Those very concerns who are sending their product to this country now find it is the only market which they have, as the Germans have been able to sell this material in Europe at a price that has practically excluded them from that market. However, they can get a better price in the United States, undersell the American manufacturer and still make a large profit."

## *Sells One and Buys Two*

Sid Allen, who has operated the Millard Fillmore Theatre in East Aurora, N. Y., has sold it and purchased the Delmar and Scenic Theatres in Medina, N. Y. B. Reynolds was former owner of the Delmar.

*THE HOUR APPROACHES*
*Scene from the Willam D. Taylor picture, "The Witching Hour" released by Realart*

# Film Industry Boosts San Francisco; Roth Arranging Moving Picture Ball

THROUGH the efforts of Eugene H. Roth, of the California theatre, and chairman of the committee arranging the first annual Moving Picture Star Ball, as well as chairman of the organization of film men formed to boost San Francisco, a close tie-up is being made between the film industry and leading civic organizations. The San Francisco Advertising Club has launched an ambitious publicity campaign designed to attract the attention of the world to San Francisco and Northern California, and the moving picture industry is taking an active part in this movement.

In an address before civic workers Mr. Roth recently said:

"Every citizen of San Francisco has an opportunity of proving himself a loyal and patriotic booster for the God-given privilege of living in this city. Geographically we are situated on the Pacific similar to New York on the Atlantic. Perhaps there is no other city in the United States that has within its bounds more delightful environment or ideal resorts and recreation spots than nature has given this particular section. Climatically, it is ideal, all four seasons being evenly tempered. Where can the stranger find a section in his travels that is more appealing and more ideal than San Francisco? Where can the moving picture producer find even one half its equal?

*Ideally Located*

"To the west is the great Pacific, to the east the world-famed San Francisco Bay, to the north the rugged mountains of the coast range, with their great forests, and to the south the beautiful Santa Clara Valley, the Eden of California. The Sacramento and San Joaquin Valleys are blessed with productive lands that could feed almost the entire United States, if properly developed, but we have enjoyed these luxuries for many years almost to ourselves, seemingly keeping the same from the outside world. But the awakening has come and San Francisco will be called to the attention of the rest of the world through the efforts of the San Francisco Advertising Club and affiliated organizations.

"As a representative of the moving picture industry, I wish to speak in its behalf and to offer the strength of our organization in the interests of boosting San Francisco. The screens of our seventy theatres are at the beck and call of those devoting their time and energy in placing San Francisco strongly in the minds of the outside world. And perhaps the most essential feature of propaganda of this sort is embodied in the statement of J .A. Partington, my associate manager, who, at a meeting of the booster organization, wisely stated that in order to sell the idea of San Francisco to the world it was first necessary to sell the citizens of San Francisco the idea of boosting San Francisco. This the moving picture industry pledges to do on its screens.

*Ball on March 5*

"As a result of these conferences the moving picture industry has decided to give its first annual Moving Picture Star Ball at the Exposition Auditorium on the evening of Saturday, March 5, at which will be present some twenty-five or thirty of the popular stars of the industry, as well as several of the owners of producing plants. This will perhaps be the most elaborate undertaking of the kind ever made by the industry and every effort will be made to direct the attention of the world to the advantages of this city. The ballroom is to be decorated typifying the moving picture studios, and many innovations will be introduced that will arrest general attention.

"The city officials are co-operating in every way to extend a welcome to the stars, and with the assistance of the San Francisco Advertising Club a mammoth gathering will be held at which the keys of the city will be turned over to the visitors by Mayor James Rolph, Jr. The affair will be along such unusual lines that screen news weeklies will give it deserved attention. The sixty-five members on the committee are arranging many innovations, all with a view of assisting the San Francisco Advertising Club in boosting San Francisco.

*Parade, Reception, Banquet*

"The stars will be brought from Los Angeles in two special Pullmans the day before the ball and will be met at the depot by a large party of city officials and civic workers. There will be a parade through the downtown district, a reception at the St. Francis Hotel, and a banquet in the evening arranged by the Down Town Association and the Rotary Club. On Sunday, following the ball, the visitors will be the guests of the California theatre at the morning concert and following this will be taken on a drive through the city.

"Among those who have accepted the invitation are Clara Kimball Young, W. P. Carleton, Priscilla Dean, Edith Roberts, Charles Murray, Leatrice Joy, Irene Rich, Max Linder, Bessie Barriscale, Howard Hickman, Mary Miles Minter, Bebe Daniels, Roscoe Arbuckle, Bessie Love, Douglas MacLean, Hobart Bosworth, Wheeler Oakman, Pauline Fredericks, Nazimova, May Allison, Harry Garson and Carl Laemmle."

# Paul Cromelin Protests Arbitrary Sale of Films By the Collector of Customs

A VIGOROUS protest on behalf of the motion picture industry, against the seizure and sale of motion pictures by the collector of customs of New York has been lodged with the secretary of the treasury by Paul H. Cromelin, president of the Inter-Ocean Film Corporation and chairman of the exporters' division of the National Association of the Motion Picture Industry.

*Protest Was Based*

The protest was based upon a notice advertising the sale of a miscellaneous lot of film consisting of approximately 171 reels which had been sent to the seizure room of the Customs House and advertised for sale at public auction on February 23. Mr. Cromelin, in a letter to the secretary of the treasury, states that it is not customary in the motion picture industry to sell films outright, but to lease them, and that the sale of any films by the customs officials for unpaid duties is a dangerous practice.

"There are a number of pirates in this industry who are watching every opportunity to get possession of films such as these, which they have put out with disregard to the original owners and lessees," wrote Mr. Cromelin.

Mr. Cromelin was not notified of the sale until the day it took place. He immediately telegraphed a formal protest to the collector of customs as follows:

*Importers Be Protected*

"On behalf of the motion picture industry I protest emphatically against the sale of motion pictures, notice of which, dated February 21, has just been received, signed Peter F. Bradley, acting deputy collector, to take place at 10 o'clock today, February 23, at the seizure room, 641 Washington street. Regardless of whose property may be involved, this high-handed, arbitrary action practically without notice, is unjust and unfair to a great industry whose representatives have been assured in Washington such a course would not be taken, and we insist and demand that the property of motion picture exporters and importers be protected against such confiscatory action as is announced in the notice of sale complained of."

Mr. Cromelin states that he has had no further information as to the identity of the films and that the protest was made primarily to put the industry on record in opposition to the principle that was therein involved.

MOVING PICTURE World

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**Member Audit Bureau of Circulations**

**This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.**

THE newspapers of the United States are beginning to do constructive thinking on the subject of legalized censorship. One of the forerunners in this movement toward fair play is the Newark Ledger, a newspaper of prestige, influence and power. The Ledger's editorial in a recent number called "State Moving Picture Censors?" should be read at every censorship hearing and should be copied by every newspaper in the United States. In order to make it available to you we print it in full.

"There have been bills introduced in the Legislature at Trenton before this year for a State board of censors for moving picture films. None of them have met with much favor. Nor are the reasons hard to discover.

"Public sentiment has not demanded any such legislation. It has looked upon proposals of it as prompted by the perpetual hunger of politicians for jobs. And there is little sympathy for that.

"Some other States have boards of censors without having any cleaner or better moving pictures than New Jersey. In Newark and other large municipalities there has been a reasonable local censorship which has answered every purpose without the expense entailed by State censorship.

"If in the past there have been no adequate reasons for State censors, there are far less now. Moving picture producers have constantly raised their standards. Some years ago salacious pictures were common. Now they are exceedingly scarce. The overwhelming success of pictures of the high type of "Humoresque" has convinced producers that the public prefers clean, high-grade pictures; and they try to give the public what it wants, for that is the way to profits.

"As a matter of fact, the spoken drama of today is of a far lower moral standard than the screen. The latter is all of the time tending to become more educational and more directed to the end of wholesome amusement than in catering to depraved tastes.

"A State board of moving picture censors would mean expense and annoyance—for which the public in the end is always the goat. New Jersey no more needs one than a dog needs five legs."

Moving Picture World derives a measure of satisfaction from the fact that in its constructive fight against censorship it has set forth practically every argument contained in the foregoing editorial, and as Moving Picture World is read by all the important newspaper editors in the United States we also call their attention to the soundness of the views presented.

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As further proof that the tide of success is flowing in we publish this week in our advertising columns a call for men—capable men to become active in behalf of one of the greatest of film organizations.

## *The Great Has Come*

Our screen, with its miracles, is so fresh in surprises with each succeeding month that we begin to question sometimes if the public has paused to consider how great and how wonderful it is. When there passes in review a fine spectacle, a supreme drama, a vitalized sermon, a marvel of a creation which makes an impression that never can be eradicated from the human soul—we find ourselves in the position of a man who tries to describe Wagner's music, only to discover that the music itself has gone beyond language and interprets thoughts impossible to put into words.

We feel that with "The Four Horsemen of the Apocalypse," which Metro has made possible, that to the screen has been given a living thing which we can only describe as a creation fashioned to live as long as the human family survives, a story and a drama, which form the basis for an emotional influence which will leave its mark for great good upon the human race.

The theme is noble and its development is sure despite very definite crudities in the allegory, such as a steam-heated, steam-spouting crocodilian monster, from whose great mouth the horsemen emerge, and a figure who handles a sword as though he were afraid of wounding the air. But the flaws are minor and only serve to accentuate the perfections in which the picture abounds. In the director, Rex Ingram, arrives the newer Griffith with all that this description means.

Such of war as is shown is merely to drive the great story home to the hearts of the spectators, and there will be no audience in the land who will give aught save praise for the excellence of this element of the production. The Four Horsemen—for the word Apocalypse is being dropped by the public as cumbersome—ranks as one of the greatest, perhaps *the* greatest of the screen "influence pictures" of the day, an offering mighty as an example of the compelling power of the moving picture in the hands of genius.

Evidently its production cost was very great, but its rewards in prestige and in mere money can scarcely be measured, especially if high showmanship rises to meet great opportunity.

We congratulate not only Mr. Ingram and Metro, but the entire industry on an achievement which means much to the screen at this time and forever after.

ARTHUR JAMES.

# Consensus of Published Reviews

**Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).**

## *Wing Toy*

*(Shirley Mason—Fox—5 Reels)*

M. P. W.—The story has dramatic moments, but is not to be classed with the tragic. It is pleasant and agreeable in tone and often contains humorous touches.

N.—A Shirley Mason vehicle slightly below past performances.

T. R.—The story is quite simple, but has a highly romantic flavor, as most stories have which are supposed to portray the "inner" life of the inhabitants of Chinatown.

W.—Production is good and star is pleasing as Oriental maid.

## *The Kentuckians*

*(Monte Blue—Paramount—6 Reels)*

M. P. W.—Provides a high quality of entertainment.

E. H.—Adapted from John Fox, Jr.'s popular novel of the life of Kentucky mountaineers, loses much of its charm by being transferred to the screen.

N.—Very little drama here. Backgrounds are interesting.

T. R.—The wholesale shattering of screen tradition was rather refreshing than otherwise, giving zest and an unique flavor to the production.

W.—Good acting and pretty southern atmosphere its features.

## *The Big Punch*

*(Buck Jones—Fox—5 Reels)*

M. P. W.—It is a sentimental subject, with strong emotional moments, and altogether a picture for the family theatre.

E. H.—A splendid cast appears in Buck Jones' support and the picture should please as a program offering.

N.—Buck Jones as a minister a dull picture.

T. R.—Is an interesting feature, full of human touches, and it tells a story that has a moral.

W.—Slow moving at times and again has some good live moments; not exactly the best they could do for star.

## *O'Malley of the Mounted*

*(William S. Hart—Paramount—6 Reels)*

M. P. W.—Amounts to generally good entertainment.

N.—Good incident and Bill Hart touches make it interesting.

T. R.—A typical Bill Hart film, with plenty of thrills, oceans of suspense and considerable heart interest.

W.—Just what they expect from Bill Hart—appropriate story and a good production.

## *The Greater Claim*

*(Alice Lake—Metro—6 reels)*

M. P. W.—Has a simple, easily followed plot, and Alice Lake plays the heroine of this Metro special with the fine, emotional ability that has landed her among the stars.

E. H.—Is a virile, dramatic story with plenty of heart interest. It was directed by Wesley Ruggles, and in every way is an exceptionally fine picture.

N.—Alice Lake scores in ordinary story.

W.—A good chorus girl story that could stand shortening.

## *The Fire Cat*

*(Edith Roberts—Universal—4,785 feet)*

M. P. W.—It is to be commended for its successful effort to picture the land of the Incas, and its sublime scenic effects in general, but the attempted melodrama is purely sensational and lacks suspense.

E. H.—A rather conventional story back of it, but it is interesting and at times thrilling because of its unique setting.

N.—Edith Roberts scores in Carmenesque role.

T. R.—Will win popularity because it is set in artistic and colorful surroundings; it has plenty of action, a lovable star and capable support.

W.—Slow start and some production faults mar this one.

## *A Connecticut Yankee in King Arthur's Court*

*(Featured Cast—Fox—8,291 Feet)*

M. P. W.—The picture is one huge laugh and the human being who can resist its colossal humor and light-hearted satire should immediately consult a doctor as to the state of his health.

E. H.—A screen play of unusual merit and one that warrants extra exploitation.

N.—Mark Twain modernized in an appealing picture.

T. R.—A great box office attraction that will appeal to exhibitors all over the country.

W.—Mark Twain's satire given good production and has many laughs.

## *The Old Swimmin' Hole*

*(Charles Ray—First National—5 reels)*

M. P. W.—It is a series of bright entertaining pictures, but at no time getting a grip on the emotions.

E. H.—Should score a big hit wherever shown.

N.—Artistic presentation of Riley poem great entertainment.

T. R.—The combination of Riley's famous poem and Charles Ray will exert a good box office drawing power.

W.—A real picture of real life.

## *Dynamite Allen*

*(George Walsh—Fox—5 reels)*

M. P. W.—A strong story interest is in evidence in "Dynamite Allen," a Fox production, but there is a careless construction and an unevenness of development which lessens the enjoyment of the spectator.

N.—Disconnected and wildly improbable melodrama.

T. R.—Is a regular weekly Fox release on the melodrama order with no end of action.

W.—Poor direction causes confusion and a weak finish.

## *The Concert*

*(All-Star Cast—Goldwyn—6 reels)*

M. P. W.—Very well constructed and most amusing.

N.—Another stage vehicle adaptation which flops.

T. R.—Servies to keep the audience in mirthful mood.

W.—Rather weak offering due mostly to lack of incident.

If you want the

plain, unvarnished truth

about productions

read the reviews in

Moving Picture World

See Pages 191, 192, 193 and 194

# *Jesse L. Lasky Tells of Great Activity at Paramount's East and West Studios*

JESSE L. LASKY, first vice-president of Famous Players-Lasky Corporation, returned to Hollywood greatly elated over the signing of Betty Compson as a Paramount star for five years.

"I may state," said Mr. Lasky, "that our plans for her productions are most elaborate and we expect to present some exceptional photoplays in which this charming actress will be the star."

Mr. Lasky stated that he had left the Long Island studio in full operation, with all the extensive improvements completed and equipment absolutely perfect in every detail. There will shortly be six companies at work there, he stated, including George Fitzmaurice with his elaborate production of George V. Hobart's famous stage success, "Experience"; Elsie Ferguson in Rita Weiman's well-known story, "Footlights," and Thomas Meighan, who will start March 7 on "The Conquest of Canaan," by Booth Tarkington, under the direction of R. William Neill.

While discussing Mr. Meighan's plans, Mr. Lasky waxed enthusiastic over "The City of Silent Men," from a story by John Moroso, which Tom Forman directed, and in which Mr. Meighan starred.

*Much Activity*

On his return to the Lasky studio, Mr. Lasky was gratified by the evidences of tremendous activity. "We are facing," he said, "a season of virtually unprecedented activity.. I was here," he continued, "to see the start of Cecil B .DeMille's all-star production, 'The Affairs of Anatol," and from the portions of the picture that I have been able to view, I feel confident in saying that this film will prove one of the most startling examples of photoplay artistry that has ever been made.

"I have already mentioned Mr. Meighan's picture, 'The City of Silent Men,' and I can not refrain from a few words regarding the picture which he has just completed, 'White and Unmarried,' also directed by Tom Forman, and which I am sure will prove a worthy successor.

"Roscoe (Fatty) Arbuckle in 'Crazy to Marry,' Frank Condon's story directed by James Cruze, I am satisfied will be a wonderful laugh provoker. A most gratifying thing to me in the splendid start that has been made by Sam Wood directing Gloria Swanson in Elinor Glyn's 'The Great Moment.'

*Fine Progress*

"William DeMille is making fine progress with Edward Knoblock's story 'The Lost Romance,' scenarized by Olga Printzlau. I note that George Melford is away on location with his company, producing Sir Gilbert Parker's 'The Money Master,' in which James Kirkwood is featured, and I anticipate a picture that will compare favorably with the best.

"Ethel Clayton has just begun work on 'Wealth,' under the direction of William D. Taylor, and I am sure that this Cosmo Hamilton story, with scenario by Julia Crawford Ivers, will be highly acceptable

"Finally, there is Wallace Reid, busy with a new Byron Morgan story and directed by Frank Urson, and I need do no more than mention that this is another of those exciting automobile race stories, to insure its being received with interest by the public."

# *Bebe Daniels Lays Cornerstone in Dallas by Pressing Electric Key in Los Angeles*

DALLAS, TEXAS, commanded the attention of both the theatre world and the general public on March 1, when the cornerstone of the new Palace Theatre was laid by telegraph. So far as it can be ascertained this is the first time that a cornerstone was actually laid by telegraph.

Complete arangements for the ceremony were made by the Southern Enterprises in cooperation with the Dallas Journal, the Los Angeles Record, the United Press and Miss Bebe Daniels, Realart star.

It was particularly desired that Miss Daniels should officiate at the cornerstone ceremony since she is a Dallas-reared star. But she was required in Los Angeles at the time fixed for the laying of the cornerstone. However, arrangements were made to provide facilities by which Miss Daniels could remain in the California city and yet actually supply the phyical energy necessary to put the cornerstone in place at the chosen moment.

A wire was run from Los Angeles and at the appointed time Miss Daniels pressed a key which broke a contact in Dallas, which in turn caused the theatre cornerstone to slide into position, and at the same time rang a bell at the theatre site. This notified everyone within hearing that the feat of laying a cornerstone by telegraph had been accomplished for the first time.

The ceremony took place at 10:30, Dallas time, which, owing to the time division is 8.30 in Los Angeles. In order to get Miss Daniels' flash through without a break, the United Press held its wires open for five minutes.

When completed the Palace Theatre will be one of Dallas' largest photoplay houses, having a seating capacity of 3,000 and erected at a cost of $1,000,000. It is being built by the Southern Enterprises of Texas. According to the builders it should be ready for occupancy about July 4.

## *William Nigh Praises the Tilford Service*

Director William Nigh, who is producing his latest picture starring the child actress, Maurine Powers, under the working title, "Why Girls Leave Home," at the Selznick studios in Fort Lee, N. J., recently availed himself of the unique service afforded independent producers by the Tilford Cinema studios, which supplies every requirement for efficient motion picture production, except the direction, camera-work, players and story.

The Tilford Cinema studios, which were recently organized, with offices at 165 West 31st street, New York City, with Walter Ford Tilford, as director, and Thomas Wilson Switzler, as general manager, consists of men expert in the design and preparation of motion picture settings. The Tilford service is designed to enable the producer to estimate in advance the ultimate cost of his production, with accuracy. "Personally, I cannot recommend the Tilford Cinema studios too highly to an independent producer, who wants efficient and economical technical service," Mr. Nigh said.

## Compiling Returns

**The returns in the Star Popularity Contest of Moving Picture World are being compiled and will be published as soon as complete. Some delay has been occasioned by the tardiness of a few exhibitors in making the full returns necessary for an accurate accounting. These exhibitors are again urged to report in detail on their local contest.**

## *Will Make Change*

The Paramount office announces that, commencing with the release of March 6, a radical change will be made in the Paramount Magazine.

Instead of the 1,000 feet, which now consists of three or more tabloid subjects, it will in the future be 500 feet in length, the footage to be taken up entirely with a cartoon comedy. These comedies, it is stated, will be complete features in themselves. The present schedule of one release each week will be maintained.

## *Special Exploitation*

So delighted is Jesse L. Lasky, first Vice-President of Famous Players-Lasky Corporation with Thomas Meighan's Paramount Picture, "The City of Silent Men," directed by Tom Forman, which has recently been completed, that he has notified the New York office to take means of specially exploiting this production which he believes to be the best thing that Mr. Meighan has ever done.

## *With Movie Weekly*

Dorothea B. Herzog, known hitherto as publicity and personal representative for a number of well known players and directors, has become affiliated with Movie Weekly, the new publication issued by the Physical Culture Company, as associate editor. Miss Herzog will continue her outside work, which also includes special articles for Munsey's Magazine and other publications.

## *Slight Fire Damage*

Fire did slight damage to the "hardening room" of Nicholas Power Company, 90 Gold street, New York City, makers of Power's projectors, early Wednesday, March 2. There will be no slackening of the company's output on account of the blaze, the origin of which is unknown. The "hardening room" is a fire-proof compartment where steel is hardened. The blaze was quickly extinguished by the fire department.

## *Bans Ford Weekly*

The Buffalo Theatrical Managers' Association at a meeting in the Hotel Iroquois, Friday, February 18, passed a resolution to put the ban on the Ford Educational weekly because of Henry Ford's alleged statement that the movies were filled with sex stuff and that the Jews were responsible for it.

# Cromelin's Brief Attacks Brulatour as Representing the Eastman Company

REPLYING to Jules E. Brulatour's brief requesting a duty of 30 per cent. on film sensitized but not exposed, used for motion pictures, filed with the House Committee on Ways and Means, Paul H. Cromelin, president of the Inter-Ocean Film Corporation, has filed a brief, which follows in part:

"First of all, may I say that it was most difficult for me to believe that Mr. Brulatour would have the temerity to appear before your committee and make a tearful plea for protection for his business against the cheapest labor which is supposed to enter into the manufacture of raw stock in Belgium. He stated that, although scheduled to speak on behalf of Eastman Films, he appeared personally.

"It is known of course, however, to every one in the industry that he is the sole distributor here for the raw stock of the Eastman Kodak Company, and that if any one of us in the industry desires Eastman raw stock our orders go to Mr. Brulatour, and although he did not preface his remarks by making this known to you, it is impossible to disassociate Mr. Brulatour, the witness personally, and the Eastman Kodak Company, which would be the company protected, and which in reality is seeking through the means of protective tariff to further control and dominate the industry by making it difficult, if not impossible, to procure the product of any concern which attempts to compete.

"For the information of the members of your committee whose legislative careers may not date back to the Sixty-Second Congress, permit me to say that it was through no accidental omission that raw stock was admitted duty free to this country.

### *Recalls Old Combine*

"The motion picture industry during its earlier years was in the absolute domination and grip of a combine which, working hand and glove with the Eastman Kodak Company, absolutely controlled the situation, and no one could purchase a foot of motion picture raw stock from Eastman for use in the United States except the members of this combine. It took years of litigation and barrels of money in legal and other fees to break up the Motion Picture Patents Company and the General Film Company, and meanwhile any independent producer of motion pictures depended absolutely on such raw stock as could be procured abroad in order to make any pictures at all.

"The attention of your committee is respectfully referred to the testimony of W. O. Gennert, 149 Broadway, New York, explaining the status of the Eastman Kodak Company and stating the reasons why raw stock should be admitted duty free, which will be found on pages 5720-5726 in the printed report of hearing before the Committee on Ways and Means of the Sixty-second Congress. This unrefuted testimony disclosed that the Eastman Kodak Company controlled 95 per cent of the raw stock (unexposed film) sold in the United States, and at that time through its control of British Kodak, French Kodak, German Kodak, etc., 75 to 85 per cent. of all the films sold in the rest of the world. That was seven years ago.

"In Mr. Gennert's testimony he refers to the possibility of the United States Government taking action under the Sherman Anti-Trust Act against the Eastman Company because of the business methods employed by that company. It is interesting to note that on January 31, 1921, Chief Justice White ordered issuance of a mandate requiring the company to "abrogate the illegal monopoly," and Federal Judge John Hazel in Buffalo, on February, 1921, directed the dissolution of the company.

"While these decrees affect the legal position, it is well known that the various Eastman companies have made huge profits and paid enormous dividends, and in the ordinary course they may be expected to continue to do so. No one begrudges them their success, no one questions that their affairs have been well administered from the standpoint of giving the public goods of a most excellent quality at reasonable prices for the value delivered, and also as earning for their owners very substantial dividends.

### *Alleges Monopoly*

"It is only when one of their associates and a great distributor of Eastman raw stock comes before a committee of Congress, asking to be saved from the terrible onslaught of possible future competition, that we get indignant and feel impelled to make a plain statement of the true position.

"Such attempts as have been made by any concern to break into the Eastman monopoly in the United States by manufacturing in this country in competition have made very little progress. There are three companies organized in this country in recent years who are now endeavoring to make a satisfactory raw stock, but the sum total of their output is so small as to be practically negligible. It is estimated that upwards of 650,000,000 feet of motion picture films is used in the United States annually, of which, while figures are not available, it is pretty safe to estimate that 85 to 90 per cent. is the product of the Eastman Company.

"Heretofore such raw stock as was made by others was not considered in the class of Eastman film. That which is imported from France by Pathe (their own manufacture) is used almost entirely to print in this country such pictures as the American Pathe Company distribute here.

### *Gevaert Company*

"The Gevaert Company of Antwerp has, however, in recent years developed a film which under very carefully conducted tests seems to be equal, if not superior, to Eastman's. Various producers of motion pictures and laboratories where motion pictures are printed have been using a portion of Gevaert stock as well as Eastman, and it now looks as if this material, unless it is prevented from coming in because of tariff restrictions, may prove a real source of supply, independent from Eastman. It was suggested that because of cheaper labor in Belgium, the raw stock could be made there and sold here so much more cheaply, that a duty should be placed upon it to protect the American producer (Eastman).

"I have the honor of filing with this memorandum a communication from the Gevaert Company of America, sole distributors of Gevaert film in the United States, confirming that the base material on which motion picture raw stock is made, celluloid, is the most important item of cost entering into its manufacture, and that this is purchased from the United States, represents more than two-thirds of the cost, and has to be sent from the United States to Belgium, where it is treated chemically and converted into motion picture film by a sensitizing process. The labor cost is a very small proportion of the price of the finished article, and the company in order to compete with Eastman is compelled to send its base celluloid from America, pay freight and other expenses to Antwerp, and then pay freight and expenses back to the United States.

"The reports of imports and exports of the Department of Commerce disclose that motion pictures constitute an important item of export and are of much less consequence as imports.

"The total figures from 1912 to and including December 31, 1920, show:

| | |
|---|---|
| Exports | $65,487,479.00 |
| Imports | 13,723,516.00 |
| Excess of Exports | $51,763,963.00 |

"These figures are compiled from the time motion pictures were shown separate and distinct from 'photographic goods,' with which they had been previously classified.

"The exports, however, were in reality very much larger than the figures show, for there has heretofore been no classification separating negatives exposed which have been shipped to England or France to have prints made there, from positives exposed and ready for projection, and it is estimated that the amount of revenue for the right to use the negatives in these countries which would ultimately come to American owners, would be a sum big enough to make the value of our exports at least six times as much as our imports.

### *Practically One Company*

"Since the figures have been separately compiled (1914-1920 inclusive), they disclose the following position as regards exports and imports of raw stock (unexposed sensitized film):

| | |
|---|---|
| Exports | $15,378,831.00 |
| Imports | 6,126,117.00 |
| Excess, exports over imports | 9,252,714.00 |

"It is interesting to observe that the exports represent the product of practically but one company, Eastman Kodak Company, which had meanwhile constructed its British plant at Harrow, England, in which it was able to take care of part of the demand which would have otherwise been reflected in United States export figures, which would have been correspondingly larger. And it must be remembered also that of the total exports of motion pictures as given, including positives printed and ready for projection, and such negatives as may have been sent abroad, practically all of this was on raw stock made by the Eastman Kodak Company, which enjoyed the benefit of and profits arising out of this export business in addition to such as it made out of the huge business done in the United States, which is far in advance of all other countries in the amount of film used per annum.

"There is no duty on raw stock now, and the best interests of the motion picture industry will be served by not altering the present status. There should be every encouragement given to experiments made with a view to improving the quality and cheapening the cost of the film and substitutes for same; and as ours is the greatest country of production and export of the finished pictures, with which we are seeking to enter all the markets of the world, we should not put up a tariff barrier on raw stock for the benefit, not of the picture industry or the public, but of the Eastman Kodak Company.

# *Bruce Scenic of Trip Over Matterhorn Is Worthy of Featuring as a Special*

THE Educational Film Exchanges, Inc., is calling the attention of its sales forces this week to a single reel Robert C. Bruce Scenic which the company regards as one of the most remarkable pictures that it has ever released. It is uniquely titled "The Man Who Always Sat Down" and records the first motion picture camera flight made over the Matterhorn and Mount Blanc. During the making of the picture the lives of Bruce and his pilot were several times in grave danger and the film record is said to illustrate this strikingly.

This picture will be released in April as the first of the seven Scenics Beautiful which Bruce made on his recent visit to Europe and which he has just finished cutting and titling. England, Scotland, France, Italy and Switzerland were the countries visited.

A remarkable play on nationalities marked the making of the picture, for it was taken from a German airship which was built by a Hollander and piloted by a Swiss who could speak only French, for an American who could speak only English. The pilot was Lieut. Max Cartier, one of the most daring aviators in Europe, and his skill was needed, as the machine hit the air pockets about the two peaks. At one time the machine suddenly dropped several hundred feet. The picture illustrates at that point the thoughts that came to Bruce as he believed that they were being dashed to certain death.

During the flight the machine circled and went over the top of the Matterhorn, which reaches 14,700 feet, and Mount Blanc, which is 800 feet higher and the mightiest peak in Europe. Splendid views not only in panorama but of the sides of the peak found in the picture, includes several in which the machine was driven straight at the snow clad mountains. The views are declared to be so completely out of the ordinary and the peril of the aviators so evident that the picture will bring a thrill to every audience.

Although the picture will be released as the first of the Bruce European Scenics and not among the special list, Educational has asked its sales forces to call attention to the fact that though exhibitors will not have to pay an increased rental for this film, it is worthy of being featured as they have rarely exploited a single reel before. With that end in view, prints will be sent to all exchanges well in advance, so that first run exhibitors may have opportunity to take full advantage of its unusual audience special.

## *Ralph Smith Dies*

Ralph Smith, manager of the Garden Theatre at Burlingame, a suburb of San Francisco, passed away at San Mateo on February 19, in his twenty-third year. He contracted influenza while in the service of the navy during the war and never completely recovered. While a young man, Ralph Smith was ripe in experience, having been associated successively with Mutual, Triangle and Robertson-Cole, before affiliating with the theatre end of the business.

## *The Man Who Drew It*

Mr. Sidney C. Davidson of the Paglin-Davidson Agency, has contributed a novel tie-up in his cartoon against the Blue Sunday movement, which is presented on another page of Moving Picture World. Having completed a recent attractive window display for the coming release of "The Four Horsemen of the Apocalypse," he converted this striking title into a powerful message against the Sour Sunday forces.

This cartoon is one of a series which he will use against the movement now striking at our industry. In accord with the pledge of American artists to lend their talents in defeating this menacing idea of suppression, Mr. Davidson has added his pledge and hopes through his art to render effective service to the moving picture public.

Mr. Davidson has temporarily stepped out of his role as a commercial artist for the moving pictures in order to express his ideas against the Blue laws. He is a skilled artist and during the past months has given his talents toward completing numerous advertisements, covers and publicity illustrations.

He was formerly connected with "The Sabean," a magazine for business men, as advertising manager. Associated with the Joint Distribution Committee for European Relief, for nearly a year, he contributed striking posters in their various campaigns in Canada and the United States. He is a graduate of the Syracuse College of Fine Arts, and the Pratt Institute.

At the present time he is associated with Mr. Paglin in the Paglin-Davidson Agency, for the purpose of serving the various units of the motion picture trade in the field of art and publicity. Since their entry into the field some months ago they have been associated with several large state right organizations. Besides furnishing the trade with press books, advertisements, publicity campaigns and exploitation ideas they recently launched an attractive cut-out campaign. They are now supplying numerous large organizations with three sheet cut-outs as well as the smaller window display cut-outs through their own processes.

## *Kentucky Gives Hoover $6,012; More Expected*

L. J. Dittmar, president of the Motion Picture Theatre Owners of Kentucky and chairman of the Hoover drive in that State, has forwarded to the European Relief Council checks for $6,012.20 raised by Kentucky theatres for Europe's starving children.

In a letter to C. C. Pettijohn, of the Motion Picture Division of the European Relief Council, Mr. Dittmar reports that $3,615.90 was collected in Louisville on Motion Picture Day. Other theatres in the State, outside of Louisville, raised $2,396.30. Additional sums are expected from theatres that have not yet reported to the State chairman.

Orange, N. J., distinguished itself in the Hoover drive. The Mutual Theatre Company, operating the Palace, Colonial and Lyceum theatres, has forwarded a check for $1,530.93, representing the receipts of these three theatres at the children's matince perfomance on January 29.

## *Pauline Stark Making First Picture in East*

When the trade press was introduced to Pauline Stark by Whitman Bennett at the "Last of the Free Lunches," so-called, in the First Field Artillery Armory, New York City, they were not informed that "Salvation Nell" was Miss Stark's first picture in the East. A statement from the Whitman Bennett studio gave away the star's "green-ness" to the metropolis this week.

Miss Stark's home is in Los Angeles and she has been playing in the West Coast studios exclusively.

*BITS FROM "THE MAN WHO ALWAYS SAT DOWN," A BRUCE SCENIC, BEING RELEASED BY EDUCATIONAL*
*Many picturesque glimpses are contained in this picture, which is one of great beauty*

# Keeping in Personal Touch

By FRITZ TIDDEN

CARMEL MEYERS, the well-known heroine, who has done an altarwalk in countless pictures, was married to Iby Kornblum, a music critic, on July 16, 1919, in New York, it is just learned. The ceremony was performed by Rabbi Blum and was kept secret up until last Monday, when Mr. Kornblum admitted that he and the screen actress were married. Miss Myers has repeatedly denied the report. Both are natives of Los Angeles and spent their childhood days there.

* * *

Emile Chautard, best known in this country as a motion picture director, has staged "The Tyranny of Love," a play which is to be presented at the Bijou Theatre for special matinees. Chautard was a member of the cast of the play when it was originally presented in Paris some years ago.

* * *

Carlyle Blackwell is the latest picture star to take a fling in vaudeville. His two-a-day vehicle is a one act play, in which he will appear in New York following a short break-in tour.

* * *

Courtenay Foote was entertained as the guest of honor at "The Women Who Pays Club" on February 23 at the Cafe Beaux Arts, where the members meet once a week to discuss matters of interest to authors, musicians, editors and press representatives.

In a speech Foote said that he believed that women are better adapted to the latter profession than men, as the work of promoting the interests of others appeals to their maternal instinct and requires a large degree of tact and unselfishness. Atatboy, Courtenay.

* * *

Madge Tyrone, staff writer at the Louis B. Mayer Los Angeles studios, has so far recovered from her recent automobile accident that she has been removed from the Clara Barton Hospital and is now convalescing at home.

* * *

After a vacation spent in golfing in Palm Beach Hiram Abrams has returned to New York.

* * *

The Warner Brothers are now occupying their new suite of offices on the sixth floor of 1600 Broadway. The Walgreene Film Corporation has taken the old Warner offices in the Candler Building.

* * *

Samuel Sax, general sales manager of Selznick, seems to be taking frequent trips to the Middle West. This time he will visit Cleveland, Detroit and Pittsburg, in connection with the Select special "The Greatest Love."

* * *

John F. MacMeekin, Realart's special representative, is the proud father of a baby girl. The following message was received this week from Kansas City, where Mr. MacMeekin is making his home: "Joan MacMeekin, new Realart star, just arrived. Blonde, blue eyes; weight, eight pounds."

* * *

The American Projectionist Society has moved from 1777 Broadway to larger quarters at 584 Seventh Avenue.

* * *

An exhibitor named Elmer Ramsay, operating the Central Theatre in Fairbury, Ill., ran "The Kid" two weeks ago. He filled out his program with a short comedy entitled "Don't Blame the Stork."

* * *

The executive offices of the United Theatre Equipment Corporation are now located at 25 West 45th Street. The other departments of the concern remain at 1604 Broadway.

* * *

Curtis Dunham, editor of the Pathe's Photoplay Sidelights, for some reason or other always wears riding breeches, puttees and spurs when journeying to work atop a bus in inclement weather. He says that he has counted no less than four thousand cries of "Get a horse" from laughing urchins.

* * *

Joe Reddy is the proud possessor of an English cigarette holder, and we think that De Valera should be tipped off to this break in the ranks.

* * *

Herman Stern, Canadian district manager for Universal, is in New York.

* * *

E. W. Hammons, president of Educational Films, has arrived back in town from his month's trip to Los Angeles.

* * *

Charles, the well-known McClintock, who was recently the chief exploitationist for Selznick, has joined the Fox staff, performing duties that are concerned with the Fox special productions.

* * *

Concrete recognition of the position attained by Katherine Hilliker among successful film doctors has just come in her appointment to act as a sort of consultant surgeon to S. L. Rothapfel, of the Capitol Theatre, New York. Mrs. Hilliker will aid Rothapfel in the selection of the features as well as the short subjects that go to make up the Capitol programs, and after their selection will give them such furher editing, cutting and titling as are necessary to bring them up to the high standard maintained by this theatre.

* * *

David Mundstuk, president of the Strand Features, Inc., of Detroit, is in town purchasing independent features for his exchange. He is at the Hotel Astor.

* * *

J. D. Williams, manager of Associated First National, celebrated two anniversaries last week. February 26 was the fifth anniversary of his wedding and the following day was his birthday.

* * *

Abe Selig has returned from an extremely extensive tour around the country in the interests of the World Motion Picture Corporation. This organization has placed on the market a rotogravure Sunday supplement, made up of stills photographed simultaneously with its news reel, and Selig visited practically all of the large newspapers and a great many small ones to sell them the supplement. He met with significant success. He is in town for only a short time, as he expects to go out on an itinerary that will include the New England States.

* * *

Dorothy Cleveland, who for several months handled the publicity for W. W. Hodkinson, is now visiting the trade paper offices bearing stories telling of Ziegfeld Cinema Corporation activities.

* * *

John William Kellette, who suffered from a nervous breakdown trying to write a second "Bubbles," is back in town after a rest in the country and has started the first of a series of two-reel comedies in which the Four Marks Brothers will be featured in stories of an unusual type. The work will be done at the Victor studio. Kellette made 22 comedies for Famous Players-Lasky before he wrote the lyric of "Bubbles" and started in to waste his time as a song writer. He knows better now and is going to stick to the megaphone and let the other fellows monkey with lyric writing.

* * *

Mrs. Robert Dexter, who has been doing

S. Barrett McCormick, managing director of the new Ambassador Theatre, Los Angeles, is to be complimented for, among other things, his selection of a highly artistic program brochure circulated at the first performance in the theatre recently. It is without doubt the finest example of such a program we have had the pleasure of laying an eye to, from both an artistic and utilitarian angle. The cover is such an exquisite piece of color work we are going to have it framed. The brochure is even better than the one he had made for the opening of the Circle Theatre, Indianapolis.

*BETTY STEPS OUT!*
*Betty Compson who will star in Paramount pictures.*

newspaper publicity for Associated First National, has decided that from now on her home needs her entire attention, with the result that she resigned her position last week. Her co-workers in the advertising and publicity department of the firm tendered her a farewell luncheon at Churchill's on February 26. After the eats Mrs. Dexter was presented with a trophy, a copper tray with the portraits of the doners engraved upon it, for what reason we do not know, as there is nothing we can think of as inglorious as the faces, say, of Leslie Mason or Clifford with puddles of spilled tea upon them. Jack Keegan made the presentation speech and then an original opera by Horace Judge was offered by the assembled harmonists. The exercises also included a song written by P. M. (Afternoon) Sarazan and rendered in solo form by Charles Einfeld.

* * *

Charles Ray has never been to New York. He expected to pay his initial visit this month, but production activities at the present time caused him to revamp his plans. He will come East around the Christmas holidays next winter.

* * *

A Broadway record was set by Vera Gordon last week when she appeared in person in a vaudeville act, entitled "Lullaby," and a feature film, "The Greatest Love," starring her, was shown on the same program at the Broadway Theatre.

* * *

In a final drive towards "Shallenberger Month," P. B. Dana, sales manager for the Arrow Film Corporation, has started on another trip, going through Upper New York State and touching in New England, in an attempt to wind up this special drive in a blaze of glory.

* * *

King Vidor arrived in town this week with the first print of his production of "The Sky Pilot. Mrs. Vidor made the trip from the Coast with him.

* * *

Sig Samuels, of Atlanta, is in New York buying theatre equipment. His Metropolitan Theatre in Atlanta is nearly completed and when the accessories he purchases on this trip are installed the house is to open.

* * *

James Dent, manager of the Selznick studios at Fort Lee, has been a benedict for six weeks but succeeded in keeping the facts secret until the other day. The bride is Sylvia Watson of Philadelphia. The ceremony took place in Trinity Chapel, New York, the first of the year.

* * *

F. A. Beach, comptroller of United Artists, has gone to Toronto.

* * *

Six stars are promised in "Five Kisses." Someone's going to get left.

* * *

Warren W. Lewis, studio publicity man for Selznick, is now editing the Selznick house organ, The Brain Exchange.

* * *

Due to the rapid growth of business the Central Film Company has taken larger quarters on the fifth floor of the Godfrey Building, 729 Seventh avenue.

* * *

Jules E. Mastbaum, president of the Stanley Company of America, returned last week to his home in Philadelphia after resting for several weeks at Palm Beach. Mr. Mastbaum while taking this brief vacation following the strenuous work in connection with the recent opening of the new Stanley Theatre in Philadelphia, also planned several matters of importance in connection with the extension of the Stanley Company's interest, and later it is expected that he will make announcements of moment in respect to new theatrical projects which are under consideration at the present time.

Mrs. Fred G. Nixon-Nirdlinger, wife of the Philadelphia motion picture and theatrical manager, sailed for Europe on February 26 on the Aquitania, and she will remain abroad for several months, combining business with pleasure.

Jules E. Mastbaum announced before Mrs. Nixon-Nirdlinger sailed that while she is in Europe she will visit England, France and Germany to review the big productions made in those countries with a view of making recommendations as to the fitness of these pictures for presentation in America by the Stanley Company. Mrs. Nixon-Nirdlinger is considered to be a most competent judge of motion pictures.

* * *

"The two techniques—the short novel and the picture—should be of mutual assistance. And in that blessed, far off era when we have an educated, mentally ambitious public, so that producers will not pass sleepless nights worrying that their authors have written something too good for it, and the box office will not give him nightmare when he does fall asleep, I venture to prophesy that moving picture, from merely being the third industry, will rise to the dignity of one of the arts."

We quote this pertinent prophesy from a recent letter sent to her publishers, and printed in the New York Times, by Gertrude Atherton, without comment. It is hardly necessary.

* * *

Charlie Sewell, who occupies the desk next to ours, is so worried over a baffling matter that his tse-tse's and umphs annoy us. The seat of the trouble lies in a chromatic postal card tastefully informing the onlooker of the beauties of the view from North End, Mohegan Lake, New York, received from Al Feinman. The subscription on the card reads: "Having a fine time in these regions." And the face of the card is postmarked "City Hall Station, New York."

* * *

Geoffrey Nye, distributor of the First National Chaplins in the Orient, has arrived back in New York from England.

# *New Slogan Is "Trade Follows the Film," Says Gil at Dinner to Colby*

A NEW salesman for American-made goods is carrying across the Spanish Main into Latin-America the most beautiful sample case ever opened for the eyes of the Spanish and Portuguese public. That salesman is the American motion picture, not the "industrial," but the program picture, telling the story of American products in a manner that stimulates and thrills the heart as well as the pocketbook.

The authority for this statement is no less a person than Dr. Enrique Gil, eminent jurist, lecturer in international law at Columbia University and a member of the bar of Buenos Aires and of New York.

The fact that the old slogan, "Trade Follows the Flag," has become "Trade Follows the Film," was brought out by Dr. Gil at the dinner given to the Hon. Bainbridge Colby, secretary of state, in honor of his return from his recent trip to South America. The dinner was given at the Hotel Astor on February 28 by the Pan-American Advertising Association and was attended by over 300 executives of big American business houses.

So strongly does the American moving picture awaken the buying interest of the Latin-American that, according to Dr. Gil, the merchants of Buenos Aires keep in constant touch with the release of the newest photoplay and follow up the release with the announcement that they feature American-made goods. They have discovered that a new American picture is the most powerful stimulus their business can receive.

The buying interest in American films ranges from an interest in the star's clothes or motor cars, to the furniture of the homes, to the equipment of a modern drug store.

In the course of his remarks Dr. Gil said, "I am optimistic of the future of the commercial inter-American relations, because due merely to your unselfish and idealistic attitude during the war you have in your favor a bias and psychological interest on the part of the people of the South.

"The growth of the American moving picture business has also contributed largely to this result. It has given to these peoples a new idea, a better one about America, Americans and American home life.

"In Argentina, for instance, we no longer think of this country in terms of dollars and finance exclusively, but event though the word may amuse you, we have today a romantic idea about you and we have come to know you as worshippers of beauty and charming and lovable things and above all endowed with an inexhaustible spirit of the joy of living.

"I remember being told by the manager of the largest moving picture distributing company in Buenos Aires of receiving continuous inquiries from the managers of different shops as to when the films from the United States were to be released. He investigated and learned that the cunningness of the Buenos Aires merchants had discovered that every time American films were shown the sale of American goods increased. They wished to know the dates when the American films would be released so as to display large signs on the counters proclaiming their goods to be American made or of American fashion."

James Carson Arthur J. Lang, president and secretary, respectively, of the Pan-American Advertising Association, are to be congratulated on the impressiveness of the evening they promoted. The Pan-American Advertising Association is writing its name in bold letters across the economic map of the Americas.

*ENID—THE MASQUERADER*
*Starring in "Keeping Up With Lizzie" made by the Rockett Film Corporation for release by Hodkinson*

# Hugh Croise, British Film Director, Ends Six Months Stay in This Country

By EDWARD WEITZEL

WHEN a blasted Britisher sails into New York harbor, gazes cynically at the Statue of Liberty and likens the majestic lady to "a moral toupee on the pate of the nation which fools no one but the wearer," it is reasonably safe to conclude that here, at least, is one subject of King George who has heard of the Eighteenth Amendment. The remark should cause no surprise. Eons before the word prohibition could be found in the granite dictionaries of the Stone Age it was a proverb among the tribes of men that "When an Englishman could not grumble he was no longer in a condition to talk."

Six months ago Hugh Croise walked off a British steamship on to a North River pier, and Saturday, February 26, he ascended the gangplank of a liner bound for Liverpool. During his stay in New York he devoted his time to a close study of the American motion picture and the method of its making. As a consequence he is taking away with him several convictions which he feels certain will be of benefit to the British producer.

### *A Handsome Introduction*

Mr. Croise is a free-lance and came over on his own, as the saying has it. He is a practical moving picture man, having written scenarios, acted before the camera and filled the position of director. His last scenario and production was made for Jerome K. Jerome's "Three Men in a Boat." The picture is now having a successful run in England. His training before becoming identified with the screen was of the best sort. A thorough grounding in music and a carefully developed talent for painting were supplemented by years of experience in grand opera tenor roles, musical comedy, stage direction and dramatic authorship.

If pressed for further detail he would probably acknowledge that he has written incidental music and led more than one orchestra. After talking "shop" with him for half an hour, and listening to him play and sing a dozen or so selections from "Faust," "The Chocolate Soldier" and the old Gaiety successes and looking through a portfolio of his sketches, I am quite confident that he has written an opera, words and music; painted the scenery, made the "props"and no end of epigrams at the same time.

After which handsome introduction and real "Hands Across the Sea'" stuff, I'll permit Mr. Croise to square himself for that "moral toupee" shot by handing out some clubby remarks about the American cinema, first calling his attention to his natural gifts for music and painting and asking him if he has found them of value to the artistic side of his screen work.

### *His Big Message*

"How about it, Mr. Croise?"

"Surely! The moving picture needs the rhythm of the one and the light and shade of the other. Cutting a picture is merely correcting errors in its tempo. A director must be able to think in terms of both arts if he is to harmonize properly the scenes and incidents of a story."

"So much for art! Now let's talk about the commercial end of the movies. Do you feel repaid for the six months you have spent over here?"

"Very much so! I've picked up more than a bit of the right sort about lights and studio appliances, and I've watched a deal of American film in the theatres. The taste over here is more conservative than it is with us. You don't mind if the story is the cut and dried stuff, so long as it gets along. You want action. At home we don't mind seeing a girl walk slowly down a long lane, if we are supposed to know that she is thinking deeply. But on the other leg, you do your kind of picture uncommonly well. The humor and snap of a film like 'Hold Your Horses' or the close construction of 'Midsummer Madness' and the excellence of the acting are very fine."

"How do you like the presentation of pictures in this country?"

"It's real top hole. The musical part of the program and the large orchestras together with the fine theatres make it a big shilling's worth. But your audiences are much more simple minded; their emotions are more patent than with us."

"But you like us, don't you?"

"So much so that I should like to live here—I'm coming back before long."

"What is the big message you are going to take back to the British producer?"

"Not to attempt to make pictures for this market until he has been over here and studied the field. Even then it will be hard to hit both angles on the start. I should advise two versions, one for the American and one for the English market."

# *United Artists Perfect Plans for the Distribution, in Europe, of Its Product*

PLANS for the European distribution of of the product of United Artists' Corporation have been perfected and the foreign exchange system of the "Big Four" will be in full operation within a very few weeks.

The announcement made by Hiram Abrams, president of the company, indicates that a great deal of preparatory ground has already been covered and it is expected that by the middle of May some of the European offices of the company will be in operation.

Mr. Abrams' announcement state definitely that the "Big Four" will own and operate its own exchanges. The exchanges are to be established immediately in Great Britain, in London, Birmingham, Leeds, Glasgow and Cardiff and an exchange for France will be opened in Paris. Other exchanges in other countries will follow shortly.

The first "Big Four" production for Europe will be released some time between May 1 and May 15 and it is expected, for a while at least, to release other productions at intervals of about three weeks.

Mr. Abrams is in negotiation now with one of the most most prominent film men in England, for it is his desire to have an Englishman represent the company in Great Britain and likewise it is expected that a Frenchman will take hold of the operations for the company in Paris.

*HUGH CROISE*
*English film director and scenario writer*

## *Frances Eldridge Sues World Film Corporation*

Frances Eldridge, the young screen star, has brought suit in the New York Supreme Court against the World Motion Picture Corporation for $9,750 for alleged failure to pay for her services and costumes as the star of "The Little Liar" and for further failing to carry out the terms of a contract alleged to have been entered into on November 6, 1920.

The plaintiff says she fulfilled all the terms of the contract but that the company refused to pay her and then advertised that she was under contract with it, so that other companies would not employ her. She asks judgment for $9,750 and an injunction restraining the company from publishing her photograph and announcing that she is in its employ.

## *Anetha Getwell Signed for Pantheon Pictures*

Anetha Getwell, the "American Legion Girl" and the winner of the beauty contest held last year by some of the leading motion picture magazines, has been signed on a long term contract by Pantheon Pictures Corporation and will be starred in a production which will shortly be begun at the studios which the company recently took over at Port Henry, N. Y.

Charles Miller, who directed "The Flame of the Yukon," with Dorothy Dalton, which was produced at Port Henry, has been selected by President Paul Schoppell to direct Miss Getwell in her first picture for this company, which will also be its initial venture in the producing field.

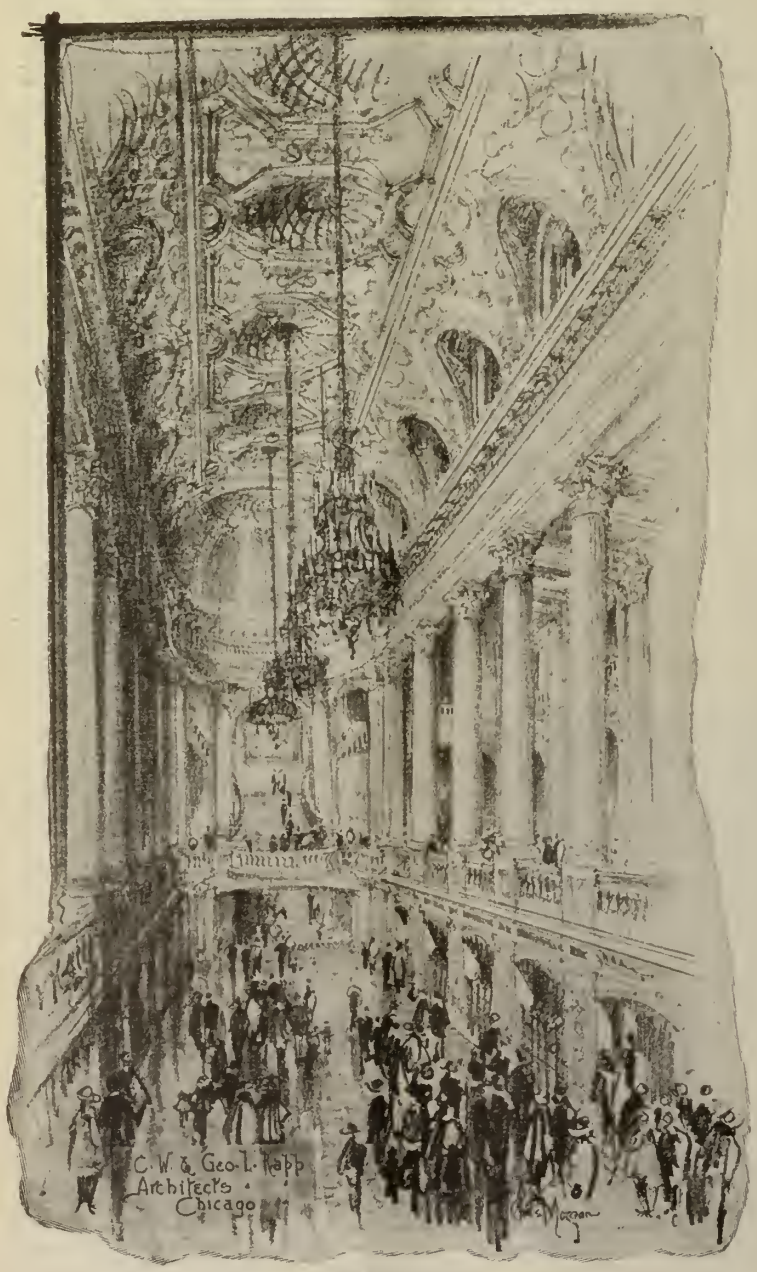
While no statement regarding the selection of the vehicle in which Miss Getwell will be starred was forthcoming, it was said that it would be based on a story from the pen of one of America's best known writers, who has specialized in dramatic tales of the "far north." George Dubois Procter, the well known scenarist, is now preparing the continuity.

# *A Great Vision Finds Full Realization in Chicago's Beautiful Tivoli Theatre*

The opening of a theatre like the Tivoli is a tremendous event, telling to the world at large and to our industry that the great successes are of today and tomorrow and not of yesterday in our business.

Rome was great, yet Chicago is greater.

To Balaban and Katz, for showmanship, for confidence, for activity and sound business vision, must be given the greatest commendation and the highest praise. They are great men in our great industry, and their judgment has been proved by the immediate success of their enterprise.




***GRAND LOBBY***
*Designed after Chapelle of Versailles*

ONE more honor, greater and more magnificent than all previous ones, has been brought to the idol of the age—the moving picture. A "more stately mansion, nobler than the last" has been dedicated to this youngest of the arts, this tenth muse, the cinema. The Tivoli is its name, Chicago its home, and the distinguished firm of Balaban & Katz its builders. Chicago may claim it, but the world owns the Tivoli.

Possessing beauty, immensity and style scarcely dreamed of, the Tivoli, at Sixty-third and Cottage Grove, six miles from the heart of the city, which was opened on Wednesday night, February 15, to 11,000 persons, is an institution that has a message for the world—not the cinema world—but the world at large. It is a message which men with great vision and with great wisdom have fashioned. It is the material expression of their confidence in the fixedness and prosperity of the only art that is for all people. Its construction typifies the genuine co-operation of master craftsmen in promoting the high ideals of these builders. Time, effort and expense have been forgotten in the consideration of a bigger motive—that of making the home of every man's entertainment a complete satisfaction, a lasting comfort, mentally and physically.

The Tivoli, from ticket booth to screen, from carpet to dome, is an example of pure showmanship. But this is no surprise to the thousands of picture fans in Chicago who know Balaban & Katz's reputation as entertainment providers. The Riviera on the north side is a by-word with screen lovers throughout the entire city. Its attractiveness lies not only in material beauty, but in a certain atmosphere of service that exists throughout the house, as well as in the finesse with which the program is conducted. The Central Park is to the west side what the Riviera is to the north.

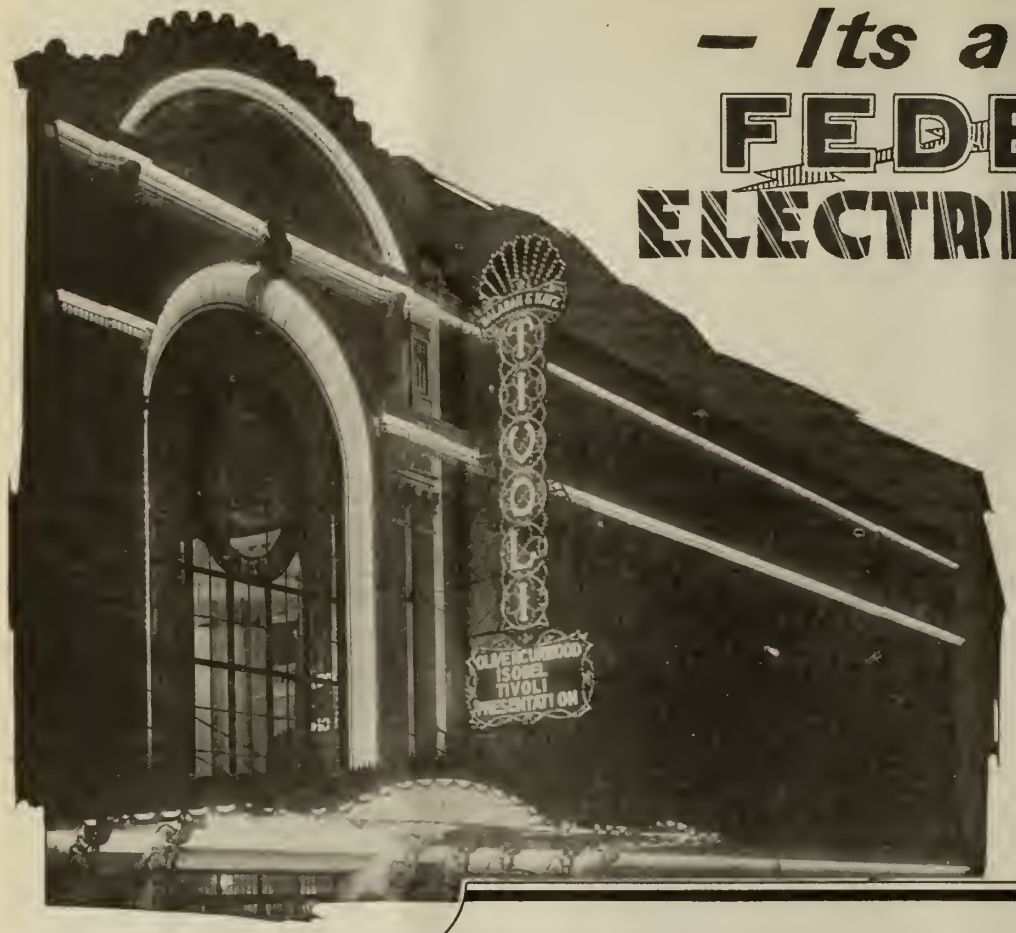
In view of such successes as these, therefore, it was to be expected that Balaban & Katz's "next" would be something still finer, something typical of the progress that such an enterprising firm would naturally make. And the Tivoli has more than fulfilled these expectations. After seeing the Tivoli, it is necessarily a strain on the imagination to form any conception of what their fourth, and reputed "most beautiful of all" will be like—referring to the Ambassador now being built in the loop, on State street near Lake, which will be opened some time during the summer.

(*Continued on page* 145)

CONSTANCE TALMADGE in "Dangerous Business," the attraction that was chosen by Balaban and Katz as the feature for the opening of The Tivoli, Chicago's largest and most beautiful picture house. The theatre was packed the entire opening week and the crowds showed their appreciation of both star and picture by enthusiastic applause. This fine new theatre is one of the First National franchise houses and will present First National Attractions.

A First National Attraction

# — Its a FEDERAL ELECTRIC SIGN




*WE make these signs as shown above with changeable letters with exposed bulbs or with changeable Silveray raised glass letters, interiorly lighted, which are sold on the 12 Months to Pay plan.*

THE big electric display brightening up the beautiful front of the Tivoli Theatre, announcing its magnificent productions to theatre-goers for blocks in each direction, is a "Federal."

No greater recommendation could be made for a product than the fact that it was selected to produce business for the finest moving picture theatre in the world.

There is a Federal Changeable Letter Theatre Sign for every theatre, large or small—it is the effective business producer that pays for itself many times over.

Send coupon today for full information, prices and free sketch showing how your sign will look—no obligation.

SEND COUPON NOW

**Federal Electric Company, Representing Federal Sign System (Electric) 8700 South State Street, Chicago, Ill.**

Please send me full information, free sketch and price of a Changeable Letter Silveray Sign for my theatre. Explain your 12 months to pay plan.

Sign to project over sidewalk? ..... Width of sidewalk? .....

Letters on one side or both sides of sign? .....

Sign to be erected flat against building? .....

Sign to be attached to Marquise or Canopy? .....

Name ..... City .....

Street and No. ..... State .....

Name of My Theatre ..... MPW-3

(*Continued from page* 142)

Balaban & Katz' reputation as showmen is young. Until four years ago, when this partnership was formed, the names of Sam Katz and A. J. Balaban were scarcely known, except on the West Side, where each of them for several years had operated a small theatre. Shortly after the firm's incorporation, work was started on the Central Park Theatre, with a seating capacity of 2,200, then the largest picture theatre in Chicago. One year later, the Riviera, of similar size, was built. During the past year, Balaban & Katz have purchased the entire franchise of First National in Illinois, as well as the rights to Educational in Illinois. The firm is comprised of four active members, Maurice Katz, Sam Katz, A. J. Balaban and Barney Balaban.

Of this firm, Rob Reel, screen editor on the Chicago American, writes: "These men are more than builders—they are city makers. This venture into the entertainment field by Balaban & Katz is a sample of the indomitable business courage; it is a clarion "I Will" call; it is the spirit that makes Chicago first."

### *The Disappointed* 9,000

This is an excerpt from an article which appeared in the special Tivoli supplement of the issue of February 16, the date of the opening—a supplement of four pages including a comprehensive description of the theatre, tinted illustrations of the interior, with Constance Talmadge's picture as a centerpiece and many advertisements from the various firms that helped to equip the Tivoli. W. K. Hollander, publicity director for Balaban & Katz, was responsible for this very successful stunt, which was the finale of a series of publicity stories on various features of the Tivoli, that had been steadily appearing in nearly all the dailies for the past few months.

The disappointed 9,000 persons who thronged curb, sidewalk and lobby of the Tivoli in a vain attempt to get near the ticket seller's window on opening night, have, despite their failure to accomplish their original intent, added a new and unforgetable experience to their list. In 1950, they will have, in a measure, almost as much to tell their grandchildren as the fortunate 11,000 who got in and saw the Tivoli in all its $2,000,000 worth of beauty. For the sight of the largest motion picture palace of the Middle West, and the finest in the country, turning away the largest crowd ever recorded of a Chicago picture theatre, is an impression that is in itself spectacular enough to mark an epoch.

From remote sections of the city and from out-of-town points, they came, "some in rags, some in tags and some in velvet gowns." From Sixty-third to Sixty-fourth streets they blocked the traffic on Cottage Grove avenue and succeeded in keeping five policemen worried. The film world was substantially represented by almost everyone in the Chicago field of the industry. Fans and cynics alike were on hand to see what they could see. Those who came to admire, and those who came as Missourians, all remained to fill their eyes.

*BALCONY ALCOVE*
*of the Tivoli Theatre in Chicago*

It would be a matter of days and volumes, to record all that is beautiful or interesting in regard to the Tivoli, and its sensational opening. Rather than to attempt a complete description, it would seem more effective to call attention to some of the most impressive features in the hope that some estimate of its grandeur as a whole can thus be made.

### *The Main Foyer*

It would be hard to find a better and more attractive subject to begin with than the main foyer. Flashes of crystal brilliance, hangings of crimson velvet, and height, height, height comes as a first impression. Some conception of the time and effort here represented can be gained from the architect's account of a visit to France a few years ago, when he made a study of the Chapelle at Versailles, with a view of incorporating its style in some American super-theatre. What he saw in the Chapelle he has reproduced in the Tivoli foyer. In the purity of its architecture, which is of the Louis XV. period, the theatre is said to surpass any in the country.

The main foyer is seventy feet, or six stories high, twenty-five feet wide and 125 feet long. Playing its part in the ideal entrance and exit arrangement of the theatre, this foyer accommodates about 1,500 persons, without interfering with the out-going crowds, who are entirely provided for by exit corridors. Looking upward in this immense lobby, the impression is one of layer upon layer of beauty. Just above the gates to the inner lobby, and approached by a grand stairway, is the mezzanine foyer, where the elegance

(*Continued on page* 147)

*PICTURES TAKEN OF THE NEW TIVOLI THEATRE IN CHICAGO*
*At the left is shown part of the crowd that attended the opening of this beautiful structure, while at the right is a full view of one side from balcony to proscenium*

The Wurlitzer Unit Orchestra is one of the features of the Tivoli that makes it the wonder of the motion picture world.

Keep this in mind. Crowds are attracted through the appeal to EAR as well as eye.

The music of the Wurlitzer Orchestra can be depended upon to return big dividends.

It is significant that Balaban & Katz chose the Wurlitzer Unit Orchestra when there was no apparent limitation on the development of the Tivoli Theatre.

*Unit Orchestras installed all over the world. Photographs—letters and plans of instruments throughout the United States costing from* $8,000 *to* $90,000 *sent upon request.*

# The Rudolph Wurlitzer Co.

CINCINNATI CHICAGO NEW YORK

*Send for our beautiful book of Music for the Theatre.*

Gentlemen:

I should like to look over your installations. Please send me your catalog. I have a theatre seating .....

Name .....

Address .....

(*Continued from page* 145)

of the furnishings, carpets, draperies and paintings bespeaks the finest sort of intelligence and art. At the sides are huge pillars, and at the end another broad stairway, leading to the balcony.

*Illumination*

From the mezzanine the best view is afforded of the four dazzling $6,000 chandeliers. Encrusted with enamel and gold, and ablaze with hundreds of candles, brilliantly reflected in the crystal pendants, these fixtures are one of the most attractive features of the house. In addition, the foyer is illuminated by torcheres in each corner with cluster candles, and by sconces of gold plate finish, bearing shelds to prevent the bare bulbs from being reflected on the mirrors.

The top of the main stairway to the balcony is another point of vantage for the art-seeker. From here, the visitor gets a full sweep view of the magnificent interior and the ceiling as it can be seen at no other point. The balcony alone seats 1,800. Claiming and holding immediate attention is the sunburst dome, sixty-five feet in diameter, silver-lined to give the lavender-colored lights an effect that is ethereal and elusive. Three smaller domes and exquisite mural paintings further beautify the ceiling.

*Triple Ceiling Effect*

Taking in the splendor and magnitude of the interior from this point, the Tivoli visitor is somewhat surprised and puzzled by its immensity and yet by its non-vacuity. The theatre's bigness is not the salient feature. This is the impression which the architects have striven for in the design—to construct a theatre that is as perfect as it is large; to so conceal its spaciousness that the artistic merits rather than the mere latitude and longitude of the structure will call forth praise. To accomplish this, there is a triple ceiling effect and there are countless coves, crevices, recesses, small balconies that break any flat, monotonous effect which the walls might otherwise have had.

The organ settings at either side of the stage are a rich achievement. Entirely deceptive as to their real purpose in concealing the organ grille, these coves, hung with imported fabrics, skillfully embroidered and further ornamented with bronze busts of mythical music deities, and supporting fluted pillars, studded with brilliantly colored jewels, tempt the spectator to look long and interestedly. Just below these are the boxes, built to seat about twelve people each.

*An Enormous Organ*

In the matter of size of stage, the Tivoli holds another honor — that of having the largest of any picture theatre in Chicago. Constructed in three units, the total width measures 125 feet, so that the opportunity for staging elaborate prologues and special acts is practically unlimited. A novel device is the revolving stage, facilitating quick changes of scenery. There is a vapor screen which can be used for cloud and storm effects.

The Tivoli organ, as exploited by Jesse Crawford, formerly of Grauman's Million Dollar Theatre in Los Angeles, is a Wurlitzer and the special pride of the management as it is the largest and most modern instrument of its type in Chicago. In its variety and beauty of tone color, obtainable by the slightest touch of the tablets arranged just above the keyboard or manuals, it has been pronounced the greatest musical triumph of the country. Anything from a whisper to a roar, a sob to a shriek can be reproduced. The smallest organ pipe employed is the diameter of a straw and about one inch long, weighing one-quarter of an ounce. The largest pipe weighs 600 pounds and measures thirty-two feet in length. Over 250 miles of electric wire have been consumed, giving the organist control of his instrument.

*Fifty Ushers*

The size of the Tivoli staff, under the management of John Balaban, approaches the 100 mark. A corps of fifty ushers and usherettes thoroughly schooled in the art of serving patrons willingly, is an important factor in promoting the policy of the management. The orchestra of forty has the rare good fortune to be under the leadership of Nathaniel Finston, who needs no introduction to many as his success at the Capital Theatre in New York is known almost everywhere. Their performance on the opening night, usually considered a trying experience, was delightful and promises that music lovers as well as screen lovers will find enjoyment at the Tivoli.

The whole program on the opening night, with Constance Talmadge in First National's "Dangerous Business" as headliner, was a nice grouping of attractive subjects, both for stage and screen. Frank Cambria, art director at the Tivoli, arranged the setting for a spectacular prologue, advantageously framed and lighted. Three complete shows were given, each continuing for about two and one-half hours.

In layout and arrangement, the pro-

(*Continued on page* 150)

AGAIN

**Universal Electric Stage Lighting Company**

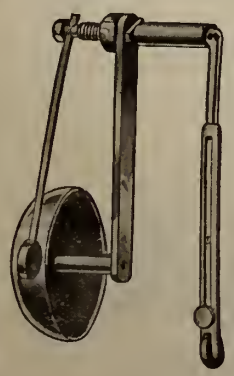
was selected above all others to produce the wonderful stage lighting effects in the new

**Two Million Dollar TIVOLI Theatre, Chicago**

What Can We Do For You?

Kliegl Bros.

240 West 50th St. NEW YORK



# THE HULETT

## ADJUSTABLE REEL-END-ALARM

**Selected to Assist the Perfect Projection in the New TIVOLI THEATRE**

**Sounds an Alarm Any Distance from the End of the Reel.**

See Your Dealer—Or Send for Circular

## E. W. HULETT MFG. COMPANY

3119 ARGYLE STREET CHICAGO, ILLINOIS

## The Lighting Fixtures
IN THE
# New Tivoli Theatre
## Chicago

WERE DESIGNED AND EXECUTED IN OUR SHOPS, UNDER THE DIRECT SUPERVISION OF MR. PEARLMAN

OWNERS CONTEMPLATING LIGHTING SCHEMES FOR THEATRES ARE INVITED TO AVAIL THEMSELVES OF OUR SERVICE

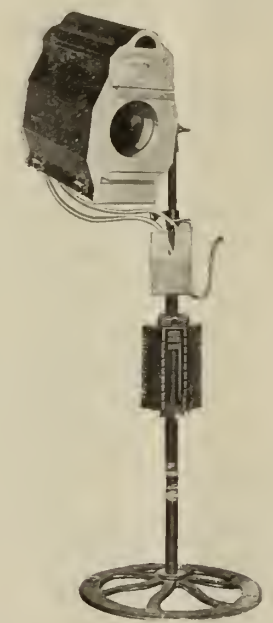
## Victor S. Pearlman & Company
Designers and Creators of
Special Lighting Equipment

**533-535 South Wabash Avenue**
**CHICAGO**

# THE TIVOLI THEATRE

The finest and largest theatre in the world.

Entire stage, lighting, orchestra pit and kino room completely equipped by us.



Over 150 of our improved spot lamps used exclusively on Tivoli stage.

***Our Expert Engineering Service at Your Disposal—Always***

De Luxe music stands used exclusively in Tivoli Theatre.

**Chicago Cinema Equipment Company**
**Tripp and Arthington Streets**
**Chicago, Illinois**
*Manufacturers of high-grade stage lighting and kino equipment*

*Art Marble Work*

of the Tivoli Theatre was installed by

**NATIONAL MOSAIC TILE COMPANY**

**2901 South 48th Avenue, Cicero**

Tel. Lawndale 922

GEO. WILDE, President

HENRY MACOSKIE, Vice-President and in charge of installation.

**"THE TIVOLI"**

Another Installation by the

**HUB ELECTRIC CO.**

**CHICAGO**

Manufacturers

ELECTRIC CURTAIN OPERATORS
AISLE LIGHT FIXTURES
PANEL AND SWITCHBOARDS
ILLUMINATING and COLOR EFFECTS

***You Will Find Our Products in All High-Grade Theatres***

Data and Layouts Furnished on Request

"This *Peerless* Automatic Arc Control has proved a very good investment"

That's the opinoin of every user of PEERLESS ARC CONTROLS—and most of America's finest theatres have them installed.

**Defective Projection Is Costly**

The PEERLESS AUTOMATIC ARC CONTROL insures to YOUR audience, faultless screen illumination—*ALL THE TIME*

Those annoying colored lights—your screen in semi-darkness—an unavoidable condition with a hand fed arc, is completely eliminated where the PEERLESS ARC CONTROL is on the job.

Chicago's finest theatres, the Senate, Balaban & Katz' Riviera, and the new two million dollar—

**Tivoli Theatre**

consider the PEERLESS ARC CONTROL indispensable in the perfect presentation of their pictures.

*Send for descriptive matter today.*

The J. E. McAULEY MFG. CO.
30 N. Jefferson Street Chicago, Ill.

(*Continued from page* 147)

jection room reflects great credit upon Balaban & Katz. It is located at the rear of the upper balcony, 189 feet from the screen. The picture projected is two feet wide and eighteen feet deep. The port holes are so located that the light rays pass well above the heads of the audience when passing to or from the seats located under the path of light.

The projection room, measuring eighteen feet in depth and thirty feet in width, is entered through an anteroom from the main auditorium, this arrangement serving to prevent any noise reaching the audience from the operating room. To the left of the projection room is located a separate generator room where two special 250 ampere multiple type General Electric generators are located, one generator being kept in reserve for emergency purposes. On the right of the room is a spacious rest room for the operators.

The projection room equipment is in thorough keeping with the magnificence and completeness of the entire theatre and nothing has been overlooked to provide the most perfect projection possible. Two gray enameled Simplex projectors fitted with type S lamphouses, speed indicators, film footage registers, Huelette reel end elarms, snap-lite lenses, and an electrically operated dissolving shutter, are used.

*Peerless Arc Controls*

Two of the latest type Peerless automatic arc controls, manufactured by the J. E. McAuley Manufacturing Company, of Chicago, enamelled gray to match the projectors ,are installed to feed the projector arc lamps and to provide a constant volume of illumination on the screen.

Directly behind the projectors on the rear wall of the room is located an instrument panel board from which the current to the arc is handled. An A. C. and D. C. voltmeter and a D. C. ammeter for each arc are mounted on this board, as well as the generator field resistance control. An electric signal system and telephones connect the operating room with all departments of the theatre as well as directly with the orchestra pit.

An automatic stop and start rewind, which is the first of its type to be installed, was manufactured by the Chicago Cinema Equipment Company, which designed also the electrical switchboard for the operating room. It is fully equipped, having seven meters registering every voltage on the various arcs, also the amperage. The rheostats for the picture machine arcs are a new type, also made by this firm, and enable the operator to have all adjustments at his finger tips whereby he can raise or lower his amperage instantly. There are four 75 ampere arc tops in the Kino machines, three on the balcony rail, four on the stage. This company has equipped the stage with 150 spot lamps and an automatic air effect table; the orchestra pit with de luxe music stands and fifteen stage lamps, number 350 model, and the lobbies with "pin spots" for illuminating the ushers at their position.

*Beautiful Lighting Effects*

The beautiful lighting effects throughout the theatre are produced by a special method of reflectors, developed by the illuminating department of the Hub Electric Company particularly for this installation. All of the lighting is controlled through a bank of dimmers controlled from the switchboard through an improved method, which permits all of the heavy current carrying parts to be located in the basement in a special fireproof vault, removing any liability of accidental contact with electrically charged switches or apparatus. All lighting projectors and flood lights, which, in the past, have been subject to the view of the public, are concealed behind the pastel ornaments, preventing any possible disturbance of the artistic atmosphere by such equipment.

To further insure the patrons from any possible chance of a panic, due to the lighting effects going out of commission, the owners have provided three separate means of illumination. In case one portion should, by accident, be thrown out of commission, the other section can be readily utilized.

While patrons are witnessing the performance their comfort is guarded by the management, which is in direct control of all the different stations throughout the building, through a very elaborate system of inter-communicating telephones.

*Elaborate Theatre Sign*

The lighting fixtures referred to earlier in the story were designed and executed by Victor S. Pearlman & Co., of Chicago. In addition to some of the striking features mentioned are the side lights in the auditorium proper, which are finished in gold plate and contrasted with majolica enamels. The silken lanterns hanging from these brackets give an unusual soft glow and enhance the interior. The exterior lighting consists of special lanterns in antique verde finish with antique glass panels, giving a wonderful effect against the iron work of the marquis.

One of the most elaborate theatre signs that has ever been installed lights up the beautiful front of the Tivoli. There are approximately 3,000 Mazda lamps in this electric display and their many colors give it an appealing variety. The fan-shaped part at the top of the electric display flashes up and down, giving the effect of a sea shell. The zigzag line of bulbs around the border flash up and down and around the attraction board itself, which announces the special features of the program. This electric display, which is fifty-five feet high, seventeen feet wide at the bottom and six and a half feet wide at the top, was made by the Federal Electric Company, of Chicago.

Fresh air, washed, cooled or heated to the right temperature is made possible through a very complete ventilating system, having a set of three automatic regulators controlling the foyers, main floor and mezzanine, respectively. In the summer, a refrigerating process is provided for cooling the air and circulating it. The whole system is operated without human assistance by means of sensitive indicators and scientific regulators.

The art marble work used in the construction of the entire building was manufactured and installed by the National Mosaic Tile Company, of Chicago.

## *Brady Asks for Unity at Luncheon at Los Angeles*

Los Angeles, March 2.

William A. Brady arrived in Los Angeles last Friday and at a luncheon given for him at the Athletic Club by the Motion Picture Producers' Association addressed the gathering on the subject of censorship with a strong plea for organization and co-operation to fight the proposed law. Mr. Brady said not only must the film industry fight against censorship, but also against the doubling of taxes proposed by Secretary Houston and against the tariff which would permit cheap European films to compete with American-made productions. W. S. Smith, president of the M. P. P. A., introduced Mr. Brady. Other speakers were Jesse Lasky, Glen Harper, Frank Wood, Frank Garbutt and Joseph Engle. Mr. Brady remained until Tuesday and attended other meetings called by various film organizations to discuss Blue Laws.

## *New California Body to Fight Bad Legislation*

Los Angeles, March 2.

The Affiliated Picture Interests, an organization to combat censorship, Blue Laws and other legislation harmful to the industry, was formed in Los Angeles on February 28 at a meeting of representatives of the different branches of the industry called together by William D. Taylor, of the Motion Picture Directors Association. The organization will be confined to California so far as membership is concerned, but its activities against censorship will be extended to all parts of the country.

A committee composed of one representative from each of fourteen allied interests of the industry, with Frank E. Woods, of the Screen Writers Guild of America, as chairman, was appointed to perfect the organization by framing by-laws and articles of incorporation.

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## How Metzger, of Creston, Ia., Finds His Ideas for Cheap Exploitation

NOTE:—E. Metzger, of the Strand Theatre, Creston, Iowa, excels in the development of cheap ideas for effective exploitation. His stunts seldom cost more than a dollar or two, and the returns are large. We asked Mr. Metzger to tell the "howcome" and this is what he wrote. Apparently, he just looks at the title and posters and gets an idea. But he uses his brains to work the idea.

*By E. METZGER*

It is the easiest thing in the world to analyze your big features to find what exploitation you should use in putting them over and which will conform with the feature.

The title of a feature is the most important part in providing the exploitation suggestion.

The posters which you receive for your billboards and which illustrate the big elements of the feature is the next most helpful idea.

Take for instance, the First National feature "Go and Get It." The name suggested untold possibilities for exploitation, but the posters which feature the strange half-gorilla and half-man gave me the idea to exploit this angle of the feature. This I did by dressing a man in a gorilla's make-up and having him dart in and around street corners at inopportune times.

### *Got a Darkey*

Another picture which had a title that suggested many possibilities for exploitation was "The Twilight Baby." However, it was a feature that differed a little from what the patrons were expecting from the name. A little study, however, and the sight of a little negro boy looking at the posters in front of the theatre gave me the idea of using him with a sandwichboard straddling his back.

Another, and no less important part of the feature is the star. Take for instance, Charles Chaplin or Fatty Arbuckle. You can find someone in your city or village to impersonate them and this will cause more fun if handled right, than exploitation that would cost four times as much.

### *Title, Star and Story*

In other words, there are three things that are of importance in deciding upon exploitation of your big features, and they are the name of the feature, **which I always consider first;** next, the posters, which will give you a pretty fair idea of the big punches in the story, and the star.

Each star has her or his own peculiarity which is known to the public, and if you can secure a person with a fair resemblance to impersonate them on the streets of your city, your showing is assured a success.

A man riding up and down the streets dressed as a cowboy and carrying two big forty-fives in his belt, will attract attention. A sign may not be used for the first half day of such stunt for it will make the crowds wonder more and attract more attention if the man is not identified.

In featuring the picture entitled "The Devil's Garden," a man wearing a bright red devil costume and a cap with horns walking down the street at Creston, Iowa, attracted more attention than a circus parade, and the title of this feature suggested the devil costume.

### *Three Contact Points*

"Twin Beds," a feature we just put over in a big way by exploitation, suggested exploitation in the way of window tie-ups, for the name itself suggested the beds, which meant a window tie-up with one of the local furniture stores; pajamas, which suggested a real window tie-up with a dry goods store; and comforts and blankets, which meant another dry goods store could be used. This sort of exploitation is the cheapest there is; for the merchants are usually ready to tie-up with the right sort of exhibitors.

Exploitation is just like any other part of your business—and let me say right here, it is the most important part of your business, if you are trying to make your house make the money it should on your big features. Big features are made big, by exploitation. The title, the bill posters, and the star will give you in every case some real idea for exploitation.

## *Painted the Riley Poem for "Old Swimmin' Hole"*

E. T. Weisfeldt, of the Strand, Milwaukee, used something out of the ordinary for Charles Ray in "The Old Swimmin' Hole." He had an appropriate painting made for the side wall of the lobby and then had the poem by James Whitcomb Riley neatly lettered in the panel with the advertisement for the First National attraction below.

It made an exceedingly neat display and attracted far more attention than would a lithograph, not because it was better done, but because it was different. Painting a sign this size may look like too big a job, but slip over to the library and dig out some book that will tell you about mechanical enlargement by squares, and you will find it reasonably easy. In case you cannot find such a book, the idea is to get some suitable drawing. Rule it into squares and then rule the same number of squares on your canvas, filling in each square with the detail found marked in the small design. Even an indifferent artist can do something with this plan, and it will be worth the trouble and expense the printing entails.

*WHERE EVEN ONE-PIECE SUITS ARE SUPERFLUOUS*
*E. T. Weisfeldt, of the Strand, Milwaukee, made the Riley poem the basis of his advertising for the Charles Ray-First National production suggested by the famous poem. It made a swagger lobby display at comparatively small cost*

# Selling the Picture to the Public

## *Hooking "The Penalty" to 5 Window Displays*

John C. Duncan, of the Strand, Asheville, N. C., got five window displays for "The Penalty" at a cost of $3.10 for material, plus good will. Two banks used "Don't pay 'The Penalty' of regret by failing to save for the almost certain rainy day that is coming" and suggested a savings account. Two department stores told that you would pay the penalty of losing some bargains, and a hardware store used

Your life may pay
"The Penalty"
if you use insecure locks
on the doors of your home.
Corbin Locks
are safe.
Install them and let your mind
rest in peace while viewing
"The Penalty"
at the Strand today.

He also had the promise of three hook-up ads in the paper, but only one merchant came in. He used a hook-up display four days, including Sunday, and thanked Mr. Duncan for the suggestion because he knew that it had brought him business.

## *Three One Sheets for "Faith Healer" Campaign*

Three special one-sheets will be issued by Paramount for George Melford's production, "The Faith Healer." These are in line with the ones regularly issued for the features, but the set of three affords variety and can be used for a campaign in which one follows the other. There is no definite sequence, but it is anticipated that the best results will follow the use of the posters in the order in which they are here reproduced, starting with that on the left.

This first poster has a black stripe at the top, the second is a dark olive green; much darker than the cut suggests, and yellow. The text is yellow on the black and olive, and black on the yellow. It is striking, but the least effective of the three.

The second Is perhaps the most vivid of the lot. This is a black background with a shaft of yellow broadening to the title. The third is a yellow sunburst on a black ground, yellow print on the black and black in the centre.

The second of the set will work well for window displays as well as poster work, and all three of them reflect credit upon Walter Lindlar, who laid them out. They are above the average and a material aid to the exploitationist.

## *Hyman's Novelties at the Mark Strand*

For the week beginning March 6, Edward L. Hyman will present a characteristic program at the Mark Strand, Brooklyn, giving more attention than usual to the prologue. He opens with the overture to "Die Meistersingers" with no vocal selections, the composition being played without interruption on the principle that if a production overture is used every week it will presently come to lack novelty. For this reason Mr. Hyman has selected an unusually good overture; one which will carry itself. The house and stage lights alternate in green, red and blue. When the house lights are in one color, the stage lights will be in another, and the changes will be worked continuously so that there are always two colors playing.

*EDW. L. HYMAN*

This will be followed by an interpretive dance in a cut wood set, with scrim stretched across the front opening. Green foots on stage with orange and magenta spots from side, and orange, pink and blue worked from back of drop for sky effects. The orchestra in blue flood from the booth.

The Topical Review is followed by a duet from "Cavalleria Rusticana." The setting is a blue cyclorama on which green lights are played from top and sides, giving an odd blue-green effect. The singers are spotted with orange from the sides and the orchestra flooded with magenta from the booth. House dome in blue.

A scenic, "The Barefoot Boy," adapted from the Whittier poem, is the first preparation for the feature. This gives place to the prologue proper, in which the Strand Quartet will sing "The Barefoot Trail" in rube boy costumes. The set will show the "swimming hole" to match Charles Ray's "The Old Swimmin' Hole," and a gauze will be stretched across the bottom of the set, on which a still water film will be thrown from the booth, to suggest the sluggish movement of the stream. Small boys in swimming trunks will disport themselves in this dry water during the song, to give color and action. The scene fades into "The Barefoot Boy."

This is followed by "I Hear You Calling Me," (Marshall), sung by a tenor from the concert stage. White spot for singer and blue foots for concert stage with red foots on the curtain of the production stage.

The comedy and organ postlude complete the bill.

## *Offered Seventy-five Newspaper Essay Prizes*

Hal Oliver, of the Goldwyn exploitation staff, has been using the newspaper essay contest on "Earthbound" as his one best bet.

Working out of the Cleveland exchange, he planted the stunt on the Detroit Journal for the showing at the Adams with $100 in prizes, split thirty-five ways and with forty pairs of seats for smaller prizes. More than 1,000 essays were sent in.

The contest was not based on the play, but on the theme and dealt with the possibility of an earthbound spirit manifesting its presence to the living; whether the spirit changes after death, how long it retains remembrance of this world and similar points.

### *Much Free Space*

The Journal used a ribbon at the bottom of the front page to call attention to the details on an inside page and between these announcements and the printing of the prize winning essays, the house gained thousands of dollars worth of space for $100 and eighty tickets.

The Army recruiting service was also tied up with posters which started off with "If Your Spirit Is Earthbound, Travel and See the World. Go with the Fourth Division to the Pacific Coast." It wound up with an offer to send the newly enlisted men to see "Earthbound" at the Adams. The special showing was also employed advantageously. Oliver uses this trio of stunts wherever he exploits, and always gets the money.

*THREE SPECIAL ONE-SHEETS FOR "THE FAITH HEALER"*

*Paramount has prepared special exploitation for this release, and these three ones are more striking than the type story can suggest. The centre one is the best bet, but the idea is to use them in rotation in the order in which they are shown here*

# Selling the Picture to the Public

## *Adapts Zorro Theatre to a First National*

Stanley N. Chambers, of the Palace and Regent, Wichita, adapted the Zorro Theatre stunt used by one of the New York Loew theatres, to a marquise display at the Regent.

*HOW THE THEATRE LOOKS*

He built a miniature stage four feet deep with an opening 8x10 feet, and posed a scene from "The Woman in His House," with the caption "A Wife to Be Loved, or Just a Woman in Her Husband's House."

Boxing it in made possible the use of trick lighting effects, and in addition it got the clean-up because it was something he had not done before. You don't have to build an elaborate structure and the scenery can be of the simplest, but it will pull like a trick on a down grade.

## *Roth and Partington Add Milt Sammis, P. A.*

Anticipating the opening of the Granada Theatre, which is going to be bigger and better than anything in San Francisco, Roth and Partington told Nick Ayer to go out and get a man to help him.

And instead of getting a dub, Nick, who doesn't have to fear competition, went out and picked Milt Sammis, who, in Nick's own breezy phrase, "forgot the word 'quit' quite young in life."

Between them they cooked up quite a stunt. The Granada is in the steel stage. And about that time the Dennishawn dancere were at one of the Roth and Partington houses, so Milt persuaded one timid little thing to go parading around the air where the upper stories of the Granada will be along in August, and she balanced on one foot on a six-inch girder and pushed the clouds away with her other foot so that photographs might be taken and the newspapers made it unanimous on the front page, one sheet giving up eight inches across three columns. And there was more about the Granada than about the dancer. It was some dog story and we don't blame Nick for feeling proud of his pupil.

Just goes to show that dog stories can be worked.

## *Pat Argust Finds Fresh Hook-up Idea That Can Be Worked from a New Angle*

PAT ARGUST has another new one. That's nothing new for him, for he has been oozing ideas for quite some time now. The newest is a different form of hook-up advertising for Fatty Arbuckle in "Brewster's Millions" at the Princess Theatre, Colorado Springs.

Drop your eye down the page to the cut. You will notice that there are three advertisements ,each with a tiny figure attractor. One has been used for a clothing store ad, another for a baking concern, and a third for a phonograph shop. All three are as familiar to Colorado Springs readers as their own children. Each is a trade mark. You see that little baker and you know it's "Zim," and that he sells bread. He's been selling bread for so long that it is a surprise to see the Princess signature at the bottom of the space.

### *Gets Attention*

The first thought is that the printer has made a break and has mixed up the ads. The reader goes through the two sizes to see how the mistake came to be made, and finds that it is no mistake. "Zim" says that he has been working so hard selling bread that he kicked for a vacation and Zimmermann told him he could go to the Princess to see Fatty. It was the same way with the other two. They were going to see "Brewster's Millions."

Mr. Argust persuaded the advertisers that a change of pace would help the ads—and the Princess Theatre. It did just that. Perhaps the best proof is that later in the week two out of the three concerns repeated the hook-up without solicitation. They found the first one good. They kicked in—with larger spaces—to tell what a good show their little trade-mark men found.

### *Proved Its Value*

That tells the story. The original stunt pulled and the merchants came back for more. They spent real money for space to tell that "Brewsters' Millions" was a good show. They advertised the Princess because they found that advertising the theatre gave **them** more advertising publicity for the moment than advertising bread or clothes.

They did not just say that the stunt was good. They backed up their belief with their money, so it must be good.

Pat himself broke with 145 lines across three, using a one and a two-column cut. Then he went to smaller spaces, using what appears to be stuff from the Paramount national advertising or along those lines. One space, for example, shows the cut of an armchair; possibly borrowed from a furniture house, and tells that "Dad's armchair will be vacant tonight," because he is going to the Princess.

### *Up Seventy-five Per Cent.*

And Mr. Argust says that the business went up 75 per cent., but that he does not credit all this to the advertising, because the picture was the sort that makes business for itself.

But the advertising got in the first big crowds to go out and tell the others, and this trade-mark idea is something distinctly new and good. We think it would even pay to dress three men as the trade marks and actually have them sit through the show, driving them down to the theatre in three autos with banners, to help along.

Anyhow, Mr. Argust springs the idea. Now it will be easy to hang on the trimmings. It's the starter which counts.

## *Doob Makes a Shift*

Oscar A. Doob, one of the best exploitation men in the field, has severed his connection with the Chicago office of Famous Players-Lasky to become advertising and sales promotion manager of the Lake and Export Coal Corporation, of which Harris P. Wolfberg, former Paramount district manager, is now vice-president and general manager.

It has been our belief recently that coal was not sold, but was dispensed as a personal favor, but if coal does need selling, Doob is the man who will stuff the bins and bunkers, but we are sorry to see him getting out of the pictures. We need him here.

"Howdy Folks"
I don't feel as if we need an introduction for I've been with Barnes-Woods Clothing Company for so long that everybody knows me. But listen here! "The Boys" are going to let me off next Monday to see
FATTY ARBUCKLE
in a Paramount Picture,
"Brewster's Millions"
I am human, and a good comedy and a laugh keeps me that way. So I'll laugh with you Monday.
at the PRINCESS
ZIM
"Sure! Me Too"
Yep, I up and says to "Zim" (you know Mr. Zimmerman), I says: "Hey, Zim, I been workin' hard tellin' all about the good bread of yours for a long time. Now, what's the chances for a night off?" And naturally he wanted to know why. And I told him I wanted to see
FATTY ARBUCKLE
in a Paramount Picture
"Brewster's Millions"
And so next Monday night I am going to laugh some of this fat off, that I've got from eatin' good bread, when I go to the
PRINCESS
"I'll Be There, Too"
I heard that the genial little fellow at "The Boys" and friend "Zim" are going to see
Service without stint or limit
Fatty Arbuckle
in a Paramount Picture
"Brewster's Millions"
Well, what do you know about this; my boss came to me this morning and asked me if I didn't want to go. And I said, "Man alive, YES!" So don't look for me at The Peerless Phonograph Shop Monday night for I am going to toss business cares on a high shelf and go to the
PRINCESS

*PAT ARGUST'S TRADEMARK FIRST-NIGHTERS*

*These three displays are additional to the regular advertising of the Princess Theatre, Colorado Springs, for "Brewster's Millions," and they worked so well that the clothing store and the baker used other hook-up ads through the week*

# Selling the Picture to the Public

## *Hooked Up the Legion and Boomed Seat Sale*

Hooking up the American Legion Post to the showing of "The Face at Your Window" was not a difficult matter for Cliff Carroll, of the Carroll Theatre, Rome, N. Y. He explained the nature of the story to the Post Commander and offered a 25% commission on all ticket sales.

The members not only sold huge blocks of tickets, but they paraded the streets, some 200 strong, the opening night, and wound up at the theatre where they sat through the first show as guests of the management. They brought the rest of the crowd in with them.

Legion hook-ups are becoming almost as popular as the tie-ups with the recruiting services, and now that recruiting has been stopped, it makes a good stunt for any suitable play, if not worked too often.

## *"Paramount Phil" Lands Clothes on M. Brewster*

Herman Phillips, the exploitation man who is known throughout the Washington district as "Paramount Phil," landed a clothing store in Richmond, Va., for Fatty Arbuckle in "Brewster's Millions" at the Lyric, by suggesting that even if you had Brewster's millions you could not buy better clothes than were offered in this display.

To give point to the line, there was a goldfish globe filled with bills for an attraction getter. He left the store room for a few suits, but he got most of the window for the Paramount attraction.

## *Blind Billboards Again Put Over an Attraction*

Once more the blind billboard put over a feature to big results.

Frank Graham, manager of the Liberty Theatre, Centralia, Wash., kept all mention of "Dinty" from his house advertising.

Two weeks before the showing he posted all available boards with "Dinty is coming." This ran for ten days without further addition when it was made "Dinty is coming to the Liberty" with the dates. At the same time he crowded into the four days his entire newspaper campaign. It gave better results than a straight two weeks plugging. The second day of the three-day run he organized a newsboy parade for the boys of the two papers, and that held business to the top notch for the third day.

## *Beats City Ordinance With Special Posters*

Greenville, S. C., has an ordinance prohibiting the posting of paper in the downtown section, where it will bring the best results. The manager for the Southern Enterprises spends as much time trying to get around the law as the old soak does in beating the Volstead act.

His latest accomplishment is a one sheet reading:

"Safety First
The City Traffic Law Reads
"You must not park
in this Block"
that's
"Something to
Think About"

As a poster it was not permissible, but as a non-parking sign it got over and stayed up for the run of the De Mille attraction. It is not the first time he has pasted the forbidden territory, but he is always careful to get something that will serve as its own excuse.

## *Orowitz Buzzes Business in Mahoney City Stores*

Jack Pierce, of the Family Theatre, Mahanoy City, Pa., booked "Half an Hour" and then sent in an S. O. S. for Eli M. Orowitz, Philadelphia Paramount exploiteer.

Orowitz came a-running, felt the pulse of the patient and prescribed a hook-up with a "Half Hour Sale." Only one store came in with the right idea of a special sale lasting only half an hour, but almost all of the stores came in on the "Dollar Day" basis with "Half Hour Bargains," and the Record-American got so much extra advertising that the pleased editor got back of the whole shooting match with a seven-inch double-column box on the front page.

It brought a lot of people in from the country who went to the show after they bought their bargains, and Orowitz was as popular with the crowd as a bottle of real stuff at an Old Soaks' memorial service. The only thing Pierce didn't like about Orowitz is that he can't hire him by the year.

If you want to try the stunt, the idea is to get the merchants to set aside certain bargains to be offered for half an hour. There may be a sufficient number of combinations to last the store all day, but no sale should last longer than the specified thirty minutes, though a fresh combination may be offered to immediately follow the first, and so on. Then get them all to advertise, give them plenty of stills, interest the editor, and the crowd will do the rest.

## *Stars Sell Tickets for "Midsummer Madness" Ad.*

Personal appearances have given place to a new stunt in Los Angeles. For the run of "Midsummer Madness" at Grauman's Rialto Theatre, the four stars, Lila Lee, Lois Wilson, Conrad Nagel and Jack Holt, sold tickets on four different evenings.

This brought a lot of press work for five days running, and it made extra business. The photograph sent in with the story shows a huge policeman standing by the window through which Miss Lee is selling, but whether he was there to protect Miss Lee, to keep her from knocking down on the house, or to see that the models who posed with real dollar bills gave them back, is left open to question. Perhaps it was all three.

At any rate the stunt gave the play a big boost and now when DeMille advertises for a star he will probably add "Must be a good dresser on and off and able to double in the box office."

Why not adapt the idea by letting well-known local girls sell tickets for benefits in which they are interested? You can get results in proportion in your own locality and anything that makes the right sort of talk makes business beyond the direct showing.

*PUT BREWSTER'S MILLIONS IN A GOLDFISH GLOBE*

*There is a million, more or less, in the marine apartment house, and they claim that it cannot buy a better suit than these $35 togs. Some of the work of Herman Phillips, the Washington Paramount exploiteer, down in Richmond*

*A good exploitation man does something more than make immediate business. He is a tonic to jaded appetites.*

# Selling the Picture to the Public

## *Paper Napkins Again*

W. H. Osterberg, Jr., of the Orpheum Theatre, Scotts Bluff, Neb., used the paper napkin stunt for "Nomads of the North" and found that it paid even in a town of 7,000.

The napkins were printed up so far that they could be folded fan shape and display the card to the best advantage, a tiger head serving as an attractor. It was a neat job, and since it was new to the town, it made business for the house.

## *Gave Children Pennies But Got Them All Back*

For "Brewster's Millions" at the Curran Theatre, Boulder, Colorado, Fred V. Green, Jr., the Denver Paramount exploiteer, planned a stunt which largely consisted in giving money to the kids that they might see Fatty Arbuckle. At least that is how it worked out, but the announcement was that there were more than one thousand laughs in "Brewster's Millions" and Fatty was going to give away a penny for each laugh.

They got the fattest man in Boulder, dressed him in the bib and tucker Fatty wears in the play, loaded him—all of him—into an automobile with a banner painted "1,000 Laughs" about a thousand times, and sent him out for a ride.

At every corner he would toss a handful of pennies to the kids, and when the excitement died down, he would drive slowly to the next pitch and repeat the performance.

Three bedridden people and two blind men did not see the stunt, but the rest of Boulder saw and took heed, and the Curran got the money back, for the kids would follow the car until eleven pennies had been accumulated and then would make a break for the house, where they helped to swell the matinee crowd.

The other half of the cut shows a window Green arranged in a department store with "See Fatty Arbuckle as a Baby Doll" for the tie-up line.

*HERE IS SIMPLE EXPLOITATION FOR THE NEW CHAPLIN PICTURE, "THE KID"*

*Every town boasts of a Chaplin impersonator. D. J. Smith, of the A-Muse-U, Clinton, Ia., added a kid, and sent them around town while he stayed home and watched the money roll into the box office. It's a stunt any manager can duplicate*

## *Made a Twosome with Chaplin's Little Pal*

Here is the first of the street ballyhoos for "The Kid" and one which can be worked almost anywhere, for no town is too small to lack an impersonator of Chaplin and the rest is merely a question of finding a child.

That is what D. J. Smith, of Blank's A-Muse-U Theatre, Clinton, Iowa, did. In E. P. Laurent he found a good Chaplin impersonator and Paul Markley was a chubby "Kid." They hung around the house front in the afternoon and early evening, and the rest of the time they worked the streets and stores.

This latter stunt brought more than the street work. The sight of Chaplin paddling through the store aisles with the youngster got the women and children because it was unusual.

The Kid did not carry his impersonation to the point of breaking windows, but he played up to Laurent like an old stager and they were better than a whole bunch of billboards.

*GAVE AWAY A PENNY FOR EACH OF THE THOUSAND LAUGHS IN "BREWSTER'S MILLIONS"*

*Fred V. Green, Jr., the Denver Paramount exploitation expert, suggested the stunt to the Curran Theatre, Boulder, and out of $10 worth of pennies, about $11 came back to the house in the original coins plus the kid's spare change. Some of the youngsters got the entire admission from scrambling for the coin. The window on the right hooks up with the dress of Fatty in certain scenes from the play*

# Selling the Picture to the Public

## *Used a Small Stunt But Made a Big Noise for It*

Griffith's "The Idol Dancer" does not exactly class as an old-time idea, but George R. Moore, of the Lion Theatre, Bellevue, Ohio, advertised "An Old Time Movie Show" when he put on this First National, and then ran an illustrated song to live up to the billing.

And the funny part of it is that the gag crowded the house and no one kicked because it was not old time.

## *Peary Relics Displayed to Interest in "Isobel"*

Nelson B. Bell, who does the publicity for the Crandall houses in Washington, D. C., pulled something real when he put over "Isobel." He knew where he could get the loan of J. S. Warmbath's relics of the Peary Polar Expedition, and he put the bears, dogs and wolves and Eskimo into the window of the Saks Fur Company, and even in the home of the National Museum the display held the crowds all day long. Bert B. Perkins, Crandall exploitation man, made the installation.

The card reads "See James Oliver Curwood's greatest story, 'Isobel' or 'The Trail's End,' at Crandall's Metropolitan and you will be reminded of the finest fur display in Washington, always at the Saks Fur Company."

You may not be able to get displays with historical value, but you can use this copy for some sort of a display in most towns, even if you have to send out of town for the animals.

This was the first time that the Sax window ever carried any advertising display, and only the importance of the display made an entry possible.

Bell also arranged a hook-up window with a juvenile store for "The Kid," paying in tickets which the store gave its tiny patrons. It represented a cash loss, for the house was selling out at each show, but the window was one of the features responsible for the overflow, and the cost was figured on that basis as a profitable investment.

*HOW NELSON B. BELL LANDED AN IMPOSSIBLE WINDOW*

*The Saks Company never permits even a window card to intrude upon its exclusiveness, but when "Isobel" came to Crandall's, Washington, D. C., Bell located the Warmbath collection of trophies of the Peary Polar expedition and won the window*

*LOOKS AS THOUGH RAY WAS A BIG ATTRACTION*

*He's larger than the box office of the Grand, Williston, N. D., and that well is large enough even for these prohibition times. The card on the curb has faded out, but it tells why the city folks wanted to buy "Peaceful Valley"*

## *This Giant Well Sold Ray's "Peaceful Valley"*

Several exhibitors have hit upon the well in "Peaceful Valley" for their exploitation, and it seems to have gone over in each instance.

The Grand Theatre, Williston, N. D., used a giant well curb and three cut-outs to put the idea over, and a card told that "The Doc Wanted to Buy 'Peaceful Valley' because" of the water. No samples were given out, but this could be worked very nicely by having a lot of paper cups and a bucket of water doped with epsom salts to give it a very mild flavor, or perhaps your druggist can suggest something less cathartic than salts.

This layout is unusually good, but the fence should be so built that it can be gotten out of the way in a hurry for the break, unless there are plenty of side exits.

## *Try This for Mary*

If you have Mary Pickford in "The Love Light" about the time the gas or electric bills are sent out, get the lighting company to let you enclose a card for the feature with the bills. Offer to pay half the postage. That should get them. Then word your copy to match the gas bill, perhaps "Mary Pickford never would have had the trouble she did with 'The Love Light' had she been a subscriber to the Smithville Light Heat and Power Company. The light that never fails. See what she was up against in 'The Love Light' at the Bijou theatre, March 21-2."

You'll save postage and people will read what comes in the bill envelope where they might ignore the circular. Even if you have to pay the entire postage bill, think of the value of having all live addresses and practically the entire town.

Just because this is simple don't think it won't work.

# Selling the Picture to the Public

*HOW THEY WORK IT IN FAR OFF YUCATAN*

*This shows a teaser automobile perambulator used in the streets of Merida for a week before the showing of the first instalment of a new serial. It worked there just the same as it works in the United States or South Africa or Australia*

## *Yucatan Perambulator Not Unlike Our Style*

J. V. B. Malden, of Merida, Yucatan, sends in a picture of a perambulator built on the back of a touring car, and writes that it did him more good in a week's campaign than he could have derived from several pages in the newspapers.

This was to advertise the start of a serial, and for a week the auto teased without hooking to any theatre. By that time all Merida was interested in the gaily colored display and welcomed the statement that the mysterious attraction would presently be shown at a certain house.

Exploitation methods are pretty much the same the world over. It is more a difference of degree. We would be glad to hear from other foreign correspondents. It has been a long time since we had anything from South Africa, for example. What's the matter with Cape Town and Jo'burg?

## *This Eve Beat the Flag and Wore Fig Leaf First*

Maybe Andrew J. Cobe, of the Rialto, Lawrence, Mass., never went to Sunday School. Perhaps he did, but figured that while it was eating the apple which gave Eve her desire for spring styles, it would be better to show her picking apples in a grass mat.

Whichever it was, he made his window display on "Forbidden Fruit" hook up with the title and the rich costuming of this play by showing the Eve of a distant yesterday and the Eve of today, both standing in a Garden of Eden set. Outside of two cards and four signs, he didn't do much advertising in the window, but it seemed to be enough.

Mr. Cobe pins his faith to windows, and he gets a very pretty display. He knows that it pays best to go to a little more trouble and get a display instead of merely making a catchline the excuse for shooting in his cards. He is not afraid to have backings painted, and knows that the cost of the work comes back to him in the increased drag of the display. He plans his own stuff, sometimes using the press book suggestions, and he gets the idea over.

In a mill town we think that the visual display in a window beats newspaper work though the papers should be used to back up the appeal.

## *The Local Production Again Comes to Light*

Reviving a good old-timer is making business for Elmer Ramsey, of the Central Theatre, Fairbury, Ill. Fairbury is a two thousand town, but it's alive.

Lately it was announced that Mr. Ramsey had arranged to help the production of a short subject locally. He laid stress upon the fact that he was just helping the Chicago concern and was not producing it himself. This let him slide from under any personal responsibility

But "helping" included the selection of the star through a voting contest, each admission ticket being good for five votes. The girl to get the most votes will be the leading lady and can select her own leading man. This makes it easy to interest her "steady" in the vote getting, and most of the girls in town are out after the job.

Another angle was the circularizing of all girls with a letter which was accompanied by a set of pictures of the First National stars; Mr. Ramsey being the franchise holder for First National in Fairbury. The inference was that the winner might become as great as Norma Talmadge. Probably she will not, but Mr. Ramsey is not going to wake her up.

Another stunt is showing all of the First National's women stars in the lobby frames with a blank frame with a question mark, for the winner of the contest.

And being local news, the paper just eats up all paragraphs about the contestants as well as printing the daily standing. It's the best little space-getter and ticket-seller Mr. Ramsey ever found, and it does not cost very much; in fact it has paid for itself already in ticket sales above the average.

*EVE WASN'T DRESSED LIKE THIS WHEN SHE ATE THE APPLE*

*We're afraid that Andrew J. Cobe used to play hookey from Sunday School, but then, again, perhaps some people might object to the proper costuming, so he used this to put over the show at the Rialto, Lawrence, Mass.*

# Selling the Picture to the Public

## *Got Ten Window Shows for "The Riddle: Woman"*

A. C. Cowles, of the Galax Theatre, Asheville, N. C., is one of the real comers. He has ideas and he puts them over. A lot of people may have ideas, but if they sit in a desk chair and just think them, it does the house no good. When Cowles gets an idea, he sets it to work and he made ten window displays for "The Riddle: Woman" when that played lately.

He tied three stores with "If you can solve the riddle of that delicious taste found only in —— candy, perhaps you can solve the greatest riddle in the world—woman. Buy a box of our candy and then see the picture at the Galax Theatre."

This was used in four windows with a change of name to suit the make of candy sold.

A bank used "Fifty cents saved a day, multiplied by five years, plus 4 per cent interest equals $1,825." This was worked in two lines so that the top line read:

"Fifty times 5 plus 4 per cent. equals $1,825.00." Of course the proper signs were used instead of the words. It was announced as no riddle, because it could be solved and then ran on to tell of the picture.

One florist told of the riddle of why a woman likes to wear flowers and another made a riddle why a married man never thinks to take flowers to his wife. The dry goods stores' riddle was how they could afford to offer such bargains and a phonograph shop said you would know why Farrar was considered a great singer when you hear her records, and a great actress when you saw her in the picture.

This was all good hook-up with a title not particularly easy to hook to, but a better taste of Mr. Cowles' quality is had from his analysis of a special stunt.

Jonquils were just coming in the season and he arranged with a florist for a supply, getting them at half price. A limited number of these were presented to women patrons. He adds: "I want to do this just as a cheap experiment on the effect of mouth to mouth advertising caused by a woman's curiosity. If one woman meets another woman on the street wearing a single flower, and especially an unusual one like a jonquil, I believe that she will ask: "Where did you get the flower?" and that the other would reply, "At the Galax Theatre where Geraldine Farrar is playing, good picture, etc." I might be wrong, but I believe that when I get about fifty women walking the streets down town and each of them wearing a single flower that it will not be long before the rest of the women will know where the flowers came from and furthermore will know that Geraldine Farrar is the star. By running a slide for the two days the picture is being shown I will be able to get several vases of really beautiful cut flowers loaned by a flower shop here for the lobby.

This is all good dope and worthy of study. It shows that Mr. Cowles doesn't just do things. He reasons out the effect, compares cost with probable results and, if he is right, goes ahead.

## *Green Claims a Record with Four Window Show*

These Paramount exploitation men are getting as temperamental as prima donnas. Because Harry Swift got three windows in one store, Fred V. Green, Jr., of the Denver Paramount stronghold, hurtles in the fact that he had four—count 'em—four windows in one store for "The Bait" and he did it for the Rex, a neighborhood house of only 325 seats.

Green got four windows of a specialty shop and had a different "bait" in each. That on the right is a baby window and is bait for mothers. On the left is shown the bait for the feminine sex. A third shows bait for men and the last, a cosmetic display, is the bait for loveliness.

It's a simple hook-up and a hint to others. You can bait your window for men or women, but so long as you can get a half dozen one-sheets displayed, you'll bait the trap for the entire neighborhood.

But when you want to talk about records, remember that the top notch to date is 32 windows in one town at one time for "Mickey." That promises to stand for some time when it comes to record breaking.

Getting back to these windows, note that a full set of stills were displayed on the floor of the windows in addition to the one sheets which were hung up.

## *Shot Production Bill to Grind Out "The Kid"*

"Grind" shows are almost a thing of the past, but the Criterion Theatre, Atlanta, which has specialized in a production program, with special stress upon the overture, put it all aside, opened earlier than usual and ground "The Kid" all day for twelve shows of an hour an ten minutes each.

It was a risky experiment, but C. Patterson, who is a resident manager, started to figure things out; he argued that this was the first new Chaplin in a year; that people would want to see him, and that the film was all they really did want to see, so he ground for the week, and business got better and better as the week progressed. Not a patron demanded a classy overture or kicked because there was no news reel. They wanted to see Chaplin. They saw him. They went home, contented. That was all.

Mr. Patterson started with blind advertising, with a one-inch ribbon across the page. It wasn't as blind as it pretended to be, for it mentioned "The Kid" and all but the illiterate knew that "The Kid" was the title of the newest Chaplin.

Stress was laid upon the fact that this was the first new one in a year, but "Chaplin at the Criterion" would have done just as well. It was all that was needed. About the best line was "Hard Times! Here's a fellow who hasn't worked for a year, but he's working all next week. Charles Chaplin in 'The Kid.'"

## *Switched the Signs*

When Dan S. Markowitz, of the Rialto, San Francisco, changed his "silence" signs to read "hush," and put the silhouette of a girl on the space, illuminating the signs from behind, everyone thought he had inaugurated a campaign against the title readers and other pests.

A couple of weeks later Clara Kimball Young came along and Markowitz had only to add quotation marks to the word to get a good underline, and the patrons laughed at the way they had been mildly stung.

*THIS IS NOTICE TO HARRY SWIFT THAT GREEN HAS HIM TEMPORARILY BEATEN*

*Fred V. Green, Jr., Paramount man in Denver, read that Harry Swift, the Albany Paramount hustler, got three windows in one store, so he went out and got four for "The Bait." We can't show them all, but here is a full half, the "bait" for mothers and for women. Men were baited with clothes, and all women with toilet preparations. All done for a 325-seat house*

# Selling the Picture to the Public

## *Tennessee Writer Surely Does Spill His Language*

Down in Chattanooga, Tenn., the Southern Enterprises is putting over the new Tivoli, a super-theatre, on a plane with the new million dollar Howard in Atlanta. The press man is Emmett R. Rogers, who in addition to putting over the current shows, sells the idea of pictures.

These stories are first printed in the Sunday issue in a three fifteens and are then reproduced in more artistic form for preservation. We have asked Lemuel L. Stewart to give us some more when Rogers is moved to write. It will help you as much as a cut for the current attraction and it makes fine program stuff. Try it. Thi one is:

THE BIG BOY OF THE ARTS

By E. R. Rogers

I am the ward of Man. He matched his brain against my vision. He took into his confidence the shadows of night, the energy of electricity and the law of motion, and I became animate. I peered into Life's windows, and, lo! I saw panoramas of transcontinental beauty. Man was astounded—inspired! I went further. I sought to capture the rainbow, to perpetuate a face, to catch a fleeting smile, and to hold vagrant years that were sweet in the memory of king, peasant and poet.

I looked into the heart of a rose and found a vision of loveliness that inspired thoughts of sunred dawns, of flaming romance, of women's tears, and men's high emprise. I spread its beauty where flowers were rare, and in seasons when the landscape is drear.

I became interested in human beings. I saw in men the image of the Divinity. I began teaching the kind of Brotherhood that makes men go down in muck and mud to lift a fallen one up into cleaner air and better standing.

I stood on lofty mountains and caught the hush of vast spaces. The toilers of great cities who cannot reach God on sun-kissed crags and in verdure-hidden valleys have seen through my eyes and understand the might of the universe, and feel a greater reverence for the Creator. I have preserved star-strewn skies to impress Man with his smallness and to reveal to him Life's uncharted courses that lay over dominion and vale to happiness or misery.

I stalked the moon. A bit of its silver crossed my path, and I detained it to remind old hearts that once they were young and romance is still sweet.

I looked into the face of a cherub and saw the mysteries of eternity. I beheld the patter of the ever-restless feet of little children and kept them twinkling in the hearts of men and women at times when little feet are still.

I met Love around the corner. We became friends. The trickster made me wonderfully wise. I tell her secrets. I sing of loyalty and sweet devotion. I hold the faithless up to scorn.

I know the old world to its core—and yet I am very young.

Once Man called me Movie, but now I am The Photoplay—the subtle drama of the silences. I am the Big Boy of the Arts!

I have been set up in exquisite palaces. Those who seek and appreciate the finer things of Life kneel at my shrine.

## *"The Devil" in a Ford Had a Deuce of a Time*

Sending "The Devil" out in a Ford car seems to be a good stunt. It gives him a dose of his own medicine. That's what Gordon's Old South Theatre, Boston, did for the George Arliss picture, and it made a good perambulator. The house also made much of the title with some home-made flames for the house canopy and you could not get anywhere near the theatre without imagining that you smelled sulphur fumes. This was just a part of the heavy exploitation, but it shows two good angles to a comprehensive campaign which cleaned up for the attraction.

"The Devil" is too big a play to be permitted to run on its title. The more intensively it is sold, the better the results and every dollar put into exploitation will return a good yield.

## *Wrote to Legislators to Witness "Earthbound"*

With a dramatic opening in town, as well as "The Kid" and some strong feature pictures, the Ohio, Indianapolis, got real business by writing a personal letter to each member of the State Legislature, then considering the censorship bills, and suggesting that they witness a performance of "Earthbound" before forming their final opinion on the pictures.

Of course, the newspapers were told of the stunt, and the publicity helped the Goldwyn picture over to its full share of the business, but it also helped to point out to the lawmakers that there was something more in the motion pictures than the reformers would suggest.

## *Worked a Skin Game*

"First National" Hal Opperman, of the Crescent, Pontiac, Ill., had a good idea when he played "Nomads of the North." A lot of people he knew owned deer and other animal heads. Others had skins and rugs. He borrowed all he could, dressed them up with greens, and made a lobby display that brought people down to the house. After he got them that far, the rest was easy. And the best part is that it did not cost much.

And the easiest way to work it is to start a loan exhibition and stick credit cards under each contribution, then the proud owners will come and drive in their friends, as well. Look it over from that angle.

## *Double Deck for "Penalty" Ran Two Days in Altoona*

Hal Oliver, Goldwyn exploitationist for the Cleveland branch, planted a two-day double hook-up page for "The Penalty" in Altoona, Pa.

He used the customary accessories but no other stunt than the double deck, which was slugged "If you fail to read these advertisements of Altoona's live merchants, you will pay "The Penalty" of missing some real bargains."

Two sets of hook-up pages have been used before, but this is the first instance we recall of the same advertising being used in the same paper for two days.

"The Penalty" was booked into the Strand for two days, and the hook up ran Monday and Wednesday, the first and last days of the engagement. It really was not needed by the house the second time, for the first day's showing put it over, but the merchants were contracted and were eager to take another slam at the business—and the page surely did make business for them.

## *Switch this Prologue*

W. D. Jarmuth, of the Alhambra, Los Angeles, used a newsboy to sing "Freckles" as a prologue to "Dinty" when he played that First National release.

The idea is good as far as it goes, but why not put the kid on the street with the same stunt? It will sell more tickets. If you cannot get a hand organ or street piano with the proper tune, send along a violinist or a cornet and you can block traffic and your lobby at the same time.

*"THE DEVIL" IS NO FLIVVER EVEN IF HE RIDES IN ONE*

*Gordon's Old South Theatre, Boston, figured that he could get a dose of his own medicine, so they sent him around town in a "Henry" and everyone said that it served him right. Just one of the ways the Old South cleaned up with Arliss*

# Selling the Picture to the Public

## *This Encourages Crime But It Sells Tickets*

About the lowest form of literary work is linking play titles into a more or less connected story; one of those things where "Virtuous Wives" find it a "Dangerous Business" to play with "Passion" because "Mama's Affair" wound up at "The River's End." You know that sort of stuff. It's maddening to normal human beings, but a lot of people like it.

Figuring it that way, Chet E. Miller, of the Orpheum Theatre, Red Cloud, Neb., printed four titles of First National releases and offered a prize to the person who would work the greatest number of titles into a running story. He offered thirteen prizes, mostly tickets, and got enough reading matter—of a sort— to last him until Decoration Day.

It made some new business, and it familiarized the patrons with the titles of the First National releases, including the coming titles, which was the big idea.

## *Called Out Police Reserves for Clara Kimball Young*

If you are wondering if Clara Kimball Young is popular, look over this scene of a quiet street in Houston, Texas, and be convinced. Miss Young played the Texas circuit for personal appearance lately, and she was busy every minute. This scene was shot from the windows of the Rice Hotel, Houston, and shows part of the crowd waiting across the street in the hope of getting a glimpse of the film star.

There are two reasons why they are standing on the opposite side of the street. One is they can get a better look at the windows of her suite and the other is that a bunch of husky cops were called to keep the street clear for pedestrians. Both are excellent reasons: particularly the latter.

*THIS IS NOT A RIOT. IT JUST SHOWS WHAT C. K. YOUNG CAN DO*

*And all she did was sit in a hotel across the street, and she didn't even sit in the window. She was taking a nap. She toured Texas for personal appearances and this crowd gathered before the Rice Hotel, Houston*

*STANLEY CHAMBERS' GOOD IDEA FOR ANY "HEART" TITLE*

*He used this in the Palace, Wichita, for a Valentine stunt, but it will lift the curse from a banner for any "heart" story, and do it strikingly. The cut does not show how each heart was outlined with deeper color at the edges*

*If business is bad, don't economize with cheap film; that's waste. Try a revival week and use the best you can get, and you'll win them back easier.*

## *Mr. Chambers' Valentine Was Whole Row of Hearts*

If you don't think you can remember this for almost a year, cut out the illustration and paste it up somewhere. It was designed by Stanley Newton Chambers, of the Palace, Wichita, for his Valentine display, and is merely a row of hearts forming the basis for any lettered announcement.

The beauty of the idea is that it will work for any play as well for "Nineteen and Phyllis." It happened that Mr. Chambers had the Charles Ray picture booked, but any title will be covered by the line "Our Valentine to You."

But you don't have to wait a whole year if you have yet to play this First National production, for the story is a capital one of calf-love, and the heart idea will work well for it at any time with "A Story of youthful hearts" instead of the line Mr. Chambers ran.

It does not show in the cut, but the hearts are airbush shaded so that the outline of each heart is distinct, otherwise it will not carry the full suggestion. If you can't airbrush, outline each overlapping heart with a deep red and shade into the pink of the centre. You can do this by painting the hearts a full red and then working in the white (whle the red is still wet, to get a graduated shade. It makes a pretty and suggestive design and breaks the monotony of straight banners.

*The wise man prepares for opposition before opposition forms. The foolish just wait to be killed.*

# Selling the Picture to the Public

*FOUR ACES ARE FORBIDDEN FRUIT ONLY BECAUSE THEY ARE SO SCARCE*
*They have not been prohibited legally—yet—but the chips were included in a display of pocket flasks, cigarette cases and other dainty trifles for women made popular since prohibition was enacted*

## *Anticipates Blue Law: Poker Chips Forbidden*

Leslie F. Whelan, the Paramount exploiteer in Detroit, rather rushes the blue law closed season when he proclaims poker chips "Forbidden Fruit," but he wanted to break into a jewelry store—in a perfectly legitimate way—on behalf of the Broadway-Strand, and he figured that the poker chips might as well ride with the pocket flasks and playing card cases which formed the rest of the display.

At any rate it got a laugh and pointed up the display, and that was all Whelan cared about. The store was on one of the busiest corners of the business section, and to get into that window was something of an accomplishment, and since he made the grade, he did not care if he anticipated the inevitable by a few months.

Note the use made of the silver frames for portraits of the players. This is something any one can do, and if you can hook it up to the new pocket flasks for women, and some of those apparently innocent receptacles are really flasks, you have so much the better of the argument and a punch to put the title over with.

## *Giant Telegram Told of Extension of "Madame X"*

Lancaster, Pa., seems to have been a fertile field for "Madame X" exploitation. Already we have shown several stunts used by R. P. Vecker, manager of the Fulton Opera House. This came in after the others and shows the giant reproduction of the telegram sent by the Goldwyn Philadelphia exchange extending the run. The reproduction was twelve feet wide and deep in proportion and was apparently a photographic enlargement, though that is pretty large work for a town the size of Lancaster. At any rate it has all of the distinctness of an enlargement, and it put over the idea of an extended run as no amount of ordinary billing could do.

It would be a good idea, for a picture of the calibre of "Madame X," to book it for a week, announce it for four days and then spring the same extension idea, with your enlarged telegram all ready to shoot out. It certainly carries weight and will give added impetus to the final days.

## *Took 307 Inches for Fairbanks in "Zorro"*

Carl F. Miller, of the Strand, Fremont, Ohio, believes in working his hardest for the biggest features. Working on that theory he took 307 column inches of advertising in a five-day newspaper campaign for "The Mark of Zorro," got thirteen press stories and seven two- and three-column cuts. He stuck to Charles E. Moyer's press book suggestions and then wrote Moyer that the exploitation was as good as the picture.

He adds: "This shows what you can do with the newspapers if you work with them properly. The newspapers in my town do practically anything I ask of them because I give them plenty of paid space and treat them right." That's a policy in a nutshell.

## *Extended Scope of Prize To Get All the Town in*

You'll recall that W. E. Drumbar, of the Riviera, Knoxville, offered a prize to the Town Criers' Club for the best article on "What I Would Do With a Million Dollars," to help put over "Brewster's Millions."

The second chapter recites that the stunt evoked so much comment from patrons that Mr. Drumbar put up another set of prizes and made it a free for all. Some four thousand replies were received, which is a capital showing. At a cost of thirty passes Mr. Drumbar did 25 per cent. better than average business.

Another recent stunt was building a brick and iron jail front for "The Jailbird." One reel of the film was lost in shipment and an attempted airplane delivery was followed by a breakdown ,but he cleaned up when the film finally did arrive, and made it work for press stories in the meantime. When the film did come it made up for the extra day.

*IT TOOK A BIG MESSENGER TO DELIVER THIS WIRE*
*This was part of the campaign at the Fulton Opera House, Lancaster, Pa., for Goldwyn's "Madame X." The picture was put over so strongly that it was held over, and this is the roproduction of the wire from the Philadelphia exchange in extension*

# Selling the Picture to the Public

## *Capitalizes Marriage of Happy Dorothy Gish*

Using Dorothy Gish as a "supporting feature" to George Arliss in "The Devil," the Rialto Theatre, Newark, makes much capital of the recent marriage of the star to her leading man. The announcement reads "Dorothy Gish and her hubby, James Rennie, in 'Flying Pat,' the picture in which they met, loved and wed." This beats the old "Mr. and Mrs. Charlie Chaplin" because it can all be done with a single five reeler. We do not believe that the artist meant to insinuate in his drawing that Rennie is only the tail to the kite, but it is unkind to show him hanging on for dear life. The space is 145 lines by four columns, and gives a fair

*A DOUBLE FEATURE AD*

display, though it is never possible to do as much for two titles as for one, and this space has to carry the additional burden of a comedy, a news reel, and the Literary Digest. The arrangement prohibits the use of much type, and the hand lettering is not as bad as it might be, but hand lettering is seldom good in small sizes and some of the effect is lost. For a hand lettered display it does very well, and we do not suppose that it matters much to a double feature audience what the advertisement says. They buy their entertainment by the reel and probably go where they can get the greatest number of reels, and as the Arliss attraction runs to extra reels, the Rialto probably got the play. The art work is very well done on this, and this helps a lot, for double feature patrons are largely sold on pictures. We should like to see this artist get a chance at a space where he had only one feature to put over. We think he could do it very nicely. They split the following week's bill between "The Last of the Mohicans" and "Keep to the Right," with an essay contest on the former for all seventh and eighth grade pupils in the public school, working in with one of the local papers, which ostensibly offered the prizes. With two extra reel attractions and a two reel comedy we hope that even the Newarkers get their fill. They should.

## *Gets One Thousand Lines at Cheap Commercial Rate*

Lately we told how Mitford, in Toronto, takes a large "commercial" space and puts over his feature at less cost than he would pay for a classified advertisement under the "amusement" heading. Then he hooks up with a smaller space at the higher price. More than that, he gets two color work thrown in. This shows one of these spaces, a 200 lines by five columns. The title and stars are in red, with the rest of the text and

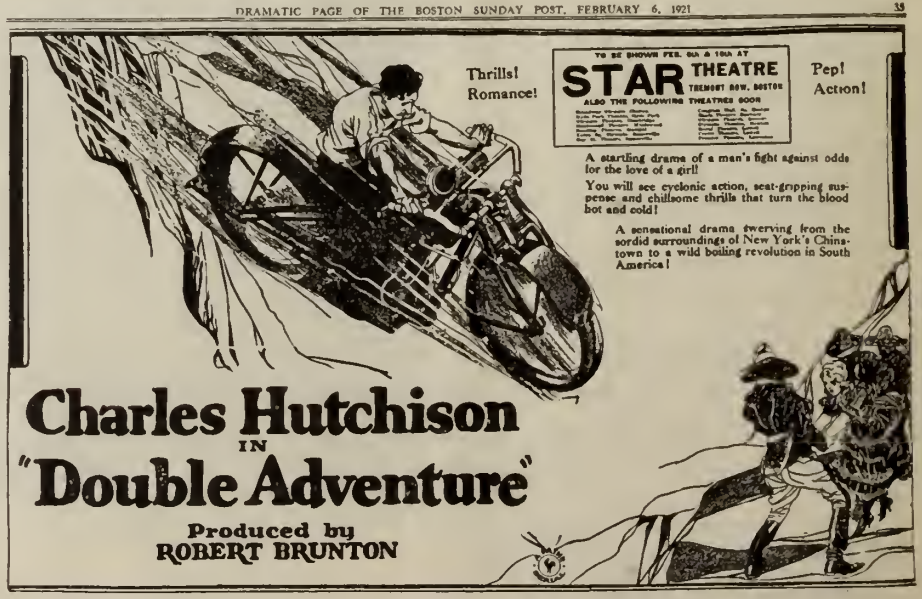
*A THOUSAND LINE SPECIAL*

the cuts in black. The light rule paneling is in red, with the corner pieces in six point black. It makes a very sightly space and is more effective than would be a more generous use of the red. The design is well drawn, even to the figure work, which is where the advertising artist so often fails. Think this proposition over next time you want a big display. Put in your full pages as commercial instead of amusements, and see how much less it costs. When you buy dry goods spaces, pay dry goods prices.

—*P. T. A.*—

## *Here's the Champion Splash from Boston*

Space in the Boston Sunday papers is not what you might call cheap, but the Star took 150 lines across the page for the opening of the new Charles Hutchinson serial, "Double Adventure." And having taken all that space, the Star, with rare good sense, did not overcrowd it with several hundred words of argument. It ran a spirited drawing of Hutch on the trusty bike, a girl to be rescued, and left the rest to imagination and A Boston Half Page for a Pathe Serial.. past performances. And, mind you, this was in Boston, where the idea used to be to get the greatest possible number of words into the smallest possible space. This is evidently an exchange ad, for the small text below the Star gives a list of fourteen other houses soon to show the first episode, but even at that it seems too good to be true that such good work should come out of recently reformed Boston. It is a mark of the permanency of the late reform. And it will interest advertising managers to know that with the era of better advertising there has set in a more generous use of the space, so that the old limits were exceeded every week. It usually works that way. Good advertising yields better returns. Managers find that out and so they do more advertising because at last an advertisement means more money for an attraction. This holds good in Cleveland, where the patronage is unusually liberal, and it is the same in Boston. It might pay the papers in some other towns to jump in and help the exhibitor prepare better ads with the idea of getting more money through the sale of larger spaces. To do this it may be necessary to hire a good artist who understands or can be taught to draw good theatrical advertising and then to get compositors who are type artists and not merely lead slingers.

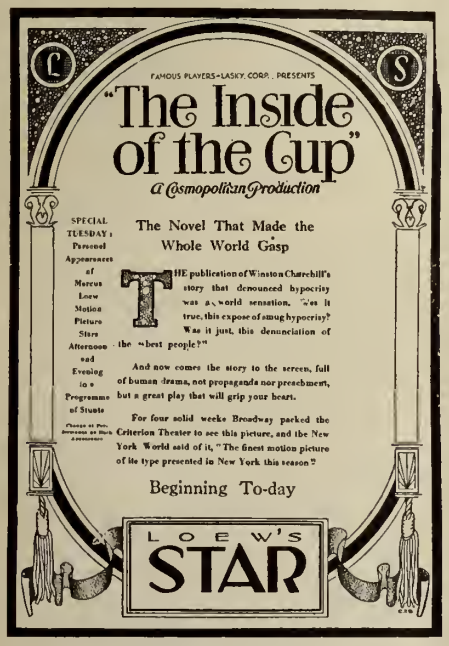

DRAMATIC PAGE OF THE BOSTON SUNDAY POST, FEBRUARY 6, 1921
Thrills! Romance!
STAR THEATRE
TREMONT ROW, BOSTON
Pep! Action!
A startling drama of a man's fight against odds for the love of a girl!
You will see cyclonic action, seat-gripping suspense and chillsome thrills that turn the blood hot and cold!
A sensational drama swerving from the sordid surroundings of New York's Chinatown to a wild boiling revolution in South America!
Charles Hutchison
IN
"Double Adventure"
Produced by
ROBERT BRUNTON

*A BOSTON HALF PAGE FOR PATHE SERIAL*

# Selling the Picture to the Public

## *Loew's, in Rochester, Knows How to Display*

Some of the best uniformly good work is coming lately from Loew's Star Theatre, Rochester. We do not know to whom the credit should go, but the spaces are well planned and they put over the idea. They sell. They do not merely look pretty, but they present sales argument in attractive form. The eye is attracted to the space by the charm of its arrangement. The layout


FAMOUS PLAYERS-LASKY CORP. PRESENTS
"The Inside of the Cup"
A Cosmopolitan Production
SPECIAL TUESDAY: Personal Appearances of Marcus Loew Motion Picture Stars Afternoon and Evening in Programme of Stunts
The Novel That Made the Whole World Gasp
THE publication of Winston Churchill's story that denounced hypocrisy was a world sensation. Was it true, this expose of smug hypocrisy? Was it just, this denunciation of the "best people?"
And now comes the story to the screen, full of human drama, not propaganda nor preachment, but a great play that will grip your heart.
For four solid weeks Broadway packed the Criterion Theater to see this picture, and the New York World said of it, "The finest motion picture of its type presented in New York this season."
Beginning To-day
LOEW'S
STAR

*ANOTHER ROCHESTER AD*

suggests something good. It must be good or all that trouble would not be taken with the display. It is read and the conviction is clinched that the offering must be good, because the description matches the appearance. It is a combination of appearance and selling talk in which each compliments the other. Clothes do not make the man, nor does the type dress make the display, but you will give a more willing ear to the well dressed man and you will read with greater conviction the advertisement which looks attractive. Good type dress is merely a means of getting a hearing for the message. It is useless and a waste of effort if the message is not worth while, but with good selling talk and attractive appearance has a strong moral effect in selling the prospect, and these Loew spaces stand out in the Rochester advertising, little of which is above the ordinary, though none of it might be called poor. The typographical display is always good, but it is not always used to put over the message with the proper force.

—P. T. A.—

## *How Stanley Chambers Sketches His Spaces*

Stanley N. Chambers, of the Regent and Palace, Wichita, makes a specialty of using press book cuts. As he uses large spaces and most of the available cuts are three columns in width, he uses the long and deep display, which we do not think as effective as the wider than long advertisement. These two spaces are each 125 lines by three columns. Taken together as they are found in this paper, they give a good result, but taken

You Remember "Go and Get It"—Well, "Dinty Will Make You Forget It!
Starting Monday
Marshall Neilan Presents His Story
"DINTY"
with Wesley Freckles Barry
PALACE
NOW PLAYING—The story that has captured the hearts of Wichita and left a memory that never can be effaced
REGENT
WHEN A PICTURE BARES A WOMAN'S SOUL IT IS GREAT, WHEN IT BARES A MOTHER'S SOUL IT IS TREMENDOUS!—
"ONCE TO EVERY WOMAN"
Magnificent Atmospheric Presentation—J. Walton Sloan and his Orchestra De Luxe.

*TWO FROM CHAMBERS*

by themselves the result would not be so good. Evidently Mr. Chambers plans on this, for his two houses run side by side. He uses a very good line for "Dinty" and does not waste as many words on this as on the other subject, which requires more selling. Both of these cuts are so planned that they could be worked in a cross space, but we think that Mr. Chambers has dropped into the habit of deep threes because often the cuts will not make up to advantage in any other form. Mr. Chambers sends in a lot of samples, but they are all along the same general lines. But he sticks to his open display, and this, more than any other single feature, makes his advertising always good. Now and then he drops to smaller spaces, and sometimes he will take a big three and a double or even a single to get over some additional point. He knows that too much is fatal and he never tries to put over more than two talking points, one above and the other below the cut. Most of his selling is done in the top lines, for he knows that this gets the patron first and he makes his strongest effort at the point to which the eye is first attracted.

—P. T. A.—

*When you do something new, tell us about it. We're interested.*

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

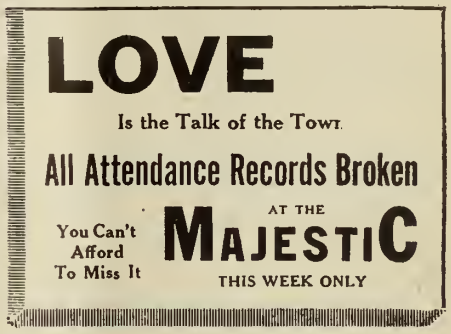
**Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.**

**It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.**

**Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.**

## *Took Extra Space but Used It for Teasers*

The Majestic theatre, Detroit, took extra space to put over Louise Glaum in "Love" but instead of making it all a single space, the house ad. was only two threes, an open display which takes it for granted that you saw the Sunday advertisement




*THE MAJESTIC REGULAR*

and know that it is Louise Glaum. We think that the star should have been mentioned not only in this announcement, but in the scatters. In the regular it could have been made "You can't afford to miss Louise Glaum" to the left of the house signature. In the teasers the name could have run in straight eight point Roman at the bottom of the space, low enough to stand clear of the main section. The second cut shows four of the scattered teasers and how they were worked through the remainder of the amusement displays.

*THE SCATTER ADS*

These are each two inches, and each one gets a chance at the reader while he is looking over the list. The house gets five chances at the seeker after amusement where those eight inches, added to the original two threes would have given only fourteen column inches for a single appeal. This will not work every week, but it can be worked often and will always create the impression that a play so well touted must be better than usual. There is no more certain way of putting a special over,

# Selling the Picture to the Public

particularly where your space allowance is limited and you cannot take a full page. These five announcements are in some ways even better than a full page would be, because they catch the reader when he is looking at the other house announcements. The full page suggests bigness, but it has to ride by itself, and even where it is on a facing page it does not get as strong a grip on the reader as where the title is scattered. Reading the appeal over and over again gives the impression that the story *must* be out of the ordinary because it is so well touted. There are some plays which will be benefited by the use of full pages, but as a rule the scatter works more efficiently.

—P. T. A.—

## *Miss Annabel Davidson Shows Decided Progress*

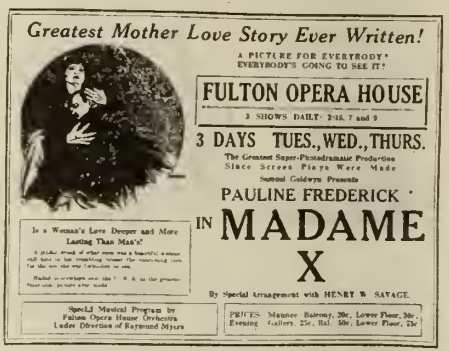
Miss Annabel Davidson, who is press representative for the Strand, City and Rialto theatres, Brockton, Mass., used to come in pretty regularly for suggestions, but of late she has not been heard from until the other day she sent in a set of samples from which we select two to show the progress she has made. Time was when Miss Davidson used to muss her spaces with half tones whether they were of the

*MISS DAVIDSON'S EXAMPLES*

proper screen or not. She used to get some nice black smudges. Now she either gets line stuff or she does not use any cut, for she knows that it is a waste to expect ink smudges to put over a story. She wants something that will reproduce and attract attention and not mussy silhouette effects. She is also getting a line on relative display, and she proportions her announcement very nicely, though in the smaller example, for the Rialto, she might have set the "thrills" in smaller faces to get a better announcement for star and title. The star will sell better than the "thrills" and the latter can be set smaller to announce Miss Murray in a single line of larger face, using an expanded instead of a condensed letter, with Powell below in a smaller type. This will not only get a better display, but will give more the idea that Miss Murray is not a joint star. But apart from this the samples are very good and prove that Miss Davidson is still on her way upward. She has made a steady and consistent progress and she is now above the average, though she has three houses to look after instead of being able to concentrate on one. It is no joke writing three sets of copy regularly.

## *Set in Panels, This Ad Tells Much in Little*

This four sevens is part of the campaign for "Madame X" at the Fulton, Lancaster, Pa., recently described in this department. It carries an unusual amount of copy for so small a space, but it puts it over because much of the stuff is paneled. This has saved more than one crowded space. Set without


Greatest Mother Love Story Ever Written!
A PICTURE FOR EVERYBODY
EVERYBODY'S GOING TO SEE IT
FULTON OPERA HOUSE
3 SHOWS DAILY—2:15, 7 and 9
3 DAYS TUES., WED., THURS.
The Greatest Super-Photodramatic Production Since Screen Plays Were Made
PAULINE FREDERICK
IN MADAME X
By Special Arrangement with HENRY W. SAVAGE.
Special Musical Program by Fulton Opera House Orchestra
Leader Direction of Raymond Myers
PRICES Matinee Balcony, 20c, Lower Floor, 30c, Evening Gallery, 25c, Bal. 50c, Lower Floor, 75c

*THE LANCASTER AD*

the rule work, this would be a mass of undigested facts, but with each section apart from the rest, the eye is less confused and can pick up each statement singly where the reader would not bother to segregate the same fact tumbled into the same space in disorderly array. As a rule it is better to use less copy, but where much copy must be used, and full copy was indicated in this campaign, the use of panels will greatly simplify not alone the reader's task, but will make it easy for the advertisement writer, who has then only to lay out his panels in blank, letter them and supply separate copy sheets for each section, leaving it to the printer to select the type, unless he is very familiar with type faces.

—P. T. A.—

## *Merrill Crosses Page*

Ascher's Merrill theatre, Milwaukee, spread itself on the announcement for Mary Pickford in "The Love Light." It took the ad clear across the page, dropping eight inches (100 lines). Just stop a minute and figure this out. In the first place, Mary Pickford will sell above the play. For that reason she gets a large portrait cut where the costume pose is small, and for the same reason a larger type face is given her name than is used for the title. The title was not even run clear across the space, but is shortened to let in a panel for the author. This is because the title is required merely to assure the reader that it is a new story and not one he has seen before. Just below the title there is a long line of 12 point italic bold, but to make it easier to read, the dashes are used to break up the long stretch for the first line. Below this the line is doubled up and run without dashes. The cut is a little too dark for the best results, but it is unmistakable, and it came through well enough. The lower panels simply round out the display, and make for a break in the monotony of the straight lines. It is a pretty study in straight type layout and the best of hand lettering would not have been as good. It is one of the Merrill's best, and they almost always are good.

—P. T. A.—

## *Gets the Right Angles for Anniversary*

Although Brooklyn, Mich., is a small town, they have grown a big town manager there in the conductor of the Square Town Theatre. Every little while he kicks in with a real idea, and most of the time it is of ment on someone else. His latest contrlhis own making, rather than an improvebution is a 100 per cent. anniversary program—the twelfth the house has celebrated. Fourteen trade advertisements are carried in the eight page sheet, and every last one of them is anniversary stuff, too. The Rexall store has lately celebrated its 55th anniversary, David Walker began a general merchandise business February 18, 1904, Martin's Hat Box starte din 1911 with a stock of twenty hats, and so it goes. It is anniversary time for each of the fourteen and it gives a punch to the program that color printing and half tones could not possibly supply. Try the scheme on your own next anniversary. It's wonderful stuff.

—P. T. A.—

## *Chambers Fifth*

Stanley Newton Chambers announces the fifth anniversary of the Palace Theatre, Wichita. He tells it in every advertisement, and twenty years from now he will be celebrating his silver jubilee at the same old stand unless someone reaches out and grabs him off for a bigger job. He is one of those natural born advertisers who has improved himself through study, and he turns out a uniformly good result. Here's to the twenty-fifth.

Schedule Today
11:00—12:00—1:35—3:10
4:45—6:20—7:55—9:30
De Luxe Performances With Soloist and Orchestra
1:35—3:10—7:55—9:30
ASCHER'S MERRILL
The World's Sweetheart
MARY PICKFORD
With All Her Glorious Curls, Her Smile and Cheerful Spirit Comes to You in Her Latest Success
"THE LOVE LIGHT"
Written and Directed by Frances Marion
It Means and Charms—It Softens and Refreshes—It Stirs and Gladdens—It Charms and Appeals—It Presents "Our Mary" as an Italian Girl in a Melodramatic Story of Peasant Life in Italy, So Human That It Will Add Even Greater Popularity to Her Impregnable Standing Today
Here is a picture that will appeal to all. It's Mary as you love her. The picture is filled with comedy situations that you will enjoy to your heart's content.
It is filled with dramatic situations that prove "Our Mary's" standing among artists, which will make you leave the theater with the expression—
"Perfectly Wonderful"
Engagement Extraordinary
EDNA BLANCHE SHOWALTER
INTERNATIONAL NEWS
Super-Attractions Coming Soon
PRISCILLA DEAN in "OUTSIDE THE LAW."
GEORGE BEBAN'S Personal Appearance With "ONE MAN IN A MILLION"
"BUNTY PULLS THE STRINGS"
MERRILL CONCERT ORCHESTRA—N. SEMASCHKO, Conductor.

*THE MERRILL PICKFORD*

# Chicago and the Middle West

By PAUL C. HINZ

## Censorship's Defeat Seen in Chicago; Aschmann Has an Efficiency Department

CENSORSHIP raised its last feeble cry in public, for more despotic control in Chicago, at a meeting in the City Council chambers, Wednesday, February 23, which constituted the final open discussion of the proposed ordinance. A pall of indifference hung over the assembly, made up of much smaller number than usual, and it was with difficulty that the proponents of the measure could invest the assembly with any degree of spirit.

Confidence among the friends of the moving picture industry that their vigorous opposition to the bill, recently made more effective by the address of William A. Brady before the censorship and judiciary committees, will result in the defeat of the proposed ordinance, amounts now almost to conviction. The judiciary committee has retired to consider the ordinance, and at a date not yet determined will hold an executive session, at which it will be decided whether or not the bill will be recommended to the City Council.

In the absence of Chairman Olson, Alderman Charles S. Eaton presided. At the beginning of the session, a letter from the Rev. W. S. Fleming, vice-chairman of the censorship commission, in answer to Chief of Police Charles Fitzmorris, who expressed his opposition to the ordinance at the last meeting, was read.

Judge Timothy D. Hurley, chairman of the commission, denied a charge that the proposed three persons who were to comprise the Motion Picture Department represented certain organizations connected with the Catholic Church.

Estelle Moulton, chairman of the Better Films Committee of the Parent-Teachers' Association, reported on an investigation made in determining the number of picture shows a week, and the type preferred, which the average child sees.

"The average child sees two shows a week. Friday night at the movie is as regular an event as Sunday at Sunday school," she said. "I discovered that the most popular type of movie is the one with plenty of shooting and crime in it. Such productions as 'The Lincoln Highwayman' and 'Hands Up' were cited as having the biggest appeal. Children go home and imitate what they have seen pictured, and have been known many times to offer as an excuse, 'I saw it in the movies.'"

"A child that would not be enthusiastic over a picture full of heroism and live action is dead down to his feet," said J. D. Dibelka, former member of the school board and for fourteen years a teacher in the public schools. "I have always found that the men who accomplish the biggest things today are the ones who gave me the most trouble when they were boys in school. If children are not allowed to satisfy their craving for excitement in harmless ways, they are going to expend their energy on the streets, or in ways far more injurious than attending movie shows.

"I am wondering where all the murders and crimes came from before the days of moving pictures. I have come to the conclusion that the less you regulate the people the more regulated they become."

### Would License Movies

The Illinois Federation of Women's Clubs, representing 600 organizations, has drawn up a bill which provides for a system of licensing instead of censoring moving pictures, which will be presented to the Legislature at its next session. The bill provides for the establishment of a department at Springfield for inspecting and licensing pictures, with power to refuse licenses for films considered objectionable.

### Efficiency Department

It is now a matter of urgent pride with every employe of Pathe's Chicago office, from the errand boy to the district manager, to give to his firm the best that is in him. This is the immediate result of the efficiency department which Manager William A. Aschmann established about two weeks ago, and which, he advises, is "working" in every case.

The system is as follows: Every complaint and every discrepancy charged to any employe is brought up at the bi-monthly meetings attended by the whole staff, and each such complaint is traced to the source, definitely. The perpetrator, no matter how high or low his office, then gets a demerit mark beside his name.

### Puts Over Big Deal

District Manager Joseph Gilday, of Famous Players-Lasky's Chicago office, won his first honors, since assuming the new office, by putting over one of the biggest film deals ever recorded for this district. This consisted of the closing of a contract with Ascher Brothers for booking the next six months' product from the Paramount studio, at practically their entire circuit of Chicago theatres.

*THE TRIANGLE*
*Constance Talmadge in her new First National picture, "Lessons in Love"*

### Resigns from Paramount

Oscar A. Doob, the source of many a clever exploitation stunt for the Chicago office of Famous Players-Lasky where he has been for the past year, has resigned to become advertising and sales promotion manager of the Lake & Export Coal Corp. His new connection will renew his association with Harris P. Wolfberg, former Paramount district manager, who recently resigned to become vice- president and general sales manager of the same corporation. Doob's ingenuity and success in getting publicity for Famous Players, best illustrated perhaps in the famous "What's Your Hurry" campaign in which he effected a traffic tie-up, causes his resignation to be regarded as a genuine loss for the industry.

### Buys Turpin Re-Issues

Twenty Ben Turpin comedies have been bought by the new Wabash Film Exchange from Warner Brothers and will be distributed at the rate of one a week. These one-reelers are re-issues but all are new prints, and the advertising accessories prepared in connection with them are new.

### Gollos Returns

George Gollos, of Gollos & Gollos Film Co., returned February 24 from a two weeks' visit to New York where he closed several important contracts. The first of these which will be offered to exhibitors is Burton King's "Every Man's Price," starring Grace Darling, which will be available within a few weeks.

### Will Rogers to Star in Film, "A Poor Relation"

Goldwyn announces the acquisition of the motion picture rights to "A Poor Relation," the famous old comedy-drama by Edward E. Kidder in which the late Sol Smith Russell achieved his most popular success. The play will serve as a starring vehicle for Will Rogers.

Rogers delights in depicting the very human, humorous, native-to-the-soil types which Mr. Russell portrayed on the speaking stage and "A Poor Relation" should make an excellent vehicle for him. The old inventor, Noah Vale, is a characterization that lends itself to Mr. Rogers' easy, homey and natural style of acting.

### Blakeman with Realart

E. C. Blakeman, former manager of the Pathe exchange in Buffalo, has joined Realart. He will leave soon for one of the western offices of the company.

# "Foolish Wives," a Von Stroheim Picture, Is Probably to Be Released This Spring

WORD comes from Universal City, the West Coast studios of the Universal Film Manufacturing Company, that "Foolish Wives," the new big Eric von Stroheim picture of Monte Carlo, and the costliest and biggest picture ever produced by Universal, is nearing completion. Universal officials say this picture already has cost three-quarters of a million dollars and that its final cost will easily reach seven figures.

The picture has been in production for eight months and at various times has necessitated the employment of hundreds of "extras," carpenters, mechanicians and electricians besides an extraordinary number of other workmen. More than 150,000 feet of film have been "shot" by von Stroheim.

Carl Laemmle, president of Universal, who with R. H. Cochrane, vice-president, has been in Los Angeles for several weeks, supervising the completion of the the big photoplay, asserts that the director has obtained the most accurate reproduction of the famous Riviera resort, its scenery, its people and its customs, ever put in moving pictures.

*Smart Set Filmed*

One of the most elaborate sets is a group of buildings in exact reproduction of the famous Plaza at Monte Carlo. It includes, besides the buildings, two circular parks, hundreds of palms and semi-tropical plants, 5,400 square feet of concrete sidewalks and many hundred square feet of oiled pavements.

One the buildings and the most imposing, is the structure representing the Plaza side of the Casino, the notorious gambling place.

On one side of the Casino is the Hotel de Paris, also an imposing structure, with the Monte Carlo tramway line running in front of it. In the hotel scenes von Stroheim actually had the table linen and other napery embroidered with the real hotel's crest and initials.

To provide for proper "atmosphere" in the scenes taken on one of the sets, Mr. Laemmle devised a stunt never before attained to any great extent in motion pictures, it is said. He had real society people—scores of members of San Francisco's "400," acting as "extras" while von Stroheim "shot" the scenes necessary to his photoplay.

*Shows Gambling Palace*

By donating $5,000 to San Francisco charities, Mr. Laemmle won the support of the elite among the Golden Gate society. The San Francisco smart set made a social event of the affair, and hundreds motored to Monterey for the week-end and appeared in the set on Sunday, while von Stroheim was at work. They strolled about, ate at the promenade tables and conducted themselves just as many of them often before had done at the real Monte Carlo.

Among the "millionairc extras" to be seen in "Foolish Wives" are such Blue Book personages as Charles Templeton Crocker and Mrs. Crocker, Daniel Jackling, Col. John S. Kirby, Mr. and Mrs. Rudolph Spreckles, the Max Rothchilds, Ned Greenway, Richard Heimann, Dr. Henry Kiersted, and many of the West Coast's most prominent matrons, their husbands and the season's most popular debutantes.

Von Stroheim himself takes the leading role in the picture, playing the part of Count Sergius Aprazin, an unscrupulous Russian nobleman and adventurer. Supporting him is an all star cast. The story was written by von Stroheim.

The production probably will be released as a Universal-Jewel Production, sometime this spring. Universal announces it is planning the most extensive exploitation campaign for this super-production ever received by any picture.

# All New York Critics Warmly Greet Charles Ray Picture Without Subtitles

THE irrepressible woman who always sits behind you in the motion picture theatre and reads the sub-titles aloud was silent this week at the Strand, New York, where Arthur S. Kane presented Charles Ray in "The Old Swimmin' Hole," through First National release. The feature was presented without a single subtitle. This was the big surprise that had been promised, and it proved quite as much of a smasher as had been predicted. The newspaper writers were so deeply impressed by the innovation that the absence of sub-titles was "played up" in the headlines of most of Monday morning's papers. Some of the reviewers declared that the appearance of this sub-titleless picture marked an epoch and nearly all of them were frankly enthusiastic.

"This play without titles is so well handled that one does not miss the titles at all. . . . Now that Mr. Ray has lighted the way will others follow?" asks the New York World. The World goes on to say that "no single step in the development of motion picture-making can be considered of more importance," and that the achievement not only challenges the expressed opinions of some directors, "but rids the picture play of its most aggravating and cumbersome burdens of the past. No matter to what heights our finest screen works have risen heretofore, there have always been the miserably written and obtruding lines of explanation flashing again and again in the midst of the play's tensest action to remind the auditor that what he is seeing is not nature, which is true art, but a cold, hard picture of nature and nothing more."

The other reviewers wrote in similar vein, all praising the picture.

## Miracle Mongers Exposed

"Miracle Mongers and Their Methods," Houdini's newest contribution to the literature of amusements, is a singular volume dealing with the tricksters of our own and bygone times, written by one of the very few men who can approach this subject with the confidence of personal knowledge. The museum "freak" is fast passing, though the ten-in-one clings to the street fairs and amusement parks. There was the probability that the human curios of a past generation would go down in history unsung. Houdini makes their fame lasting.

In this book Houdini tells the how of their fascinating performances, and he tells it interestingly. He gives the formulae of the fire walkers and eaters, and records the exploits of the best known exponents of the art of salamandering. He dwells upon the sword swallowers and the snake eaters and all who come in between. The book is to the side show what his "Robert-Houdini Unmasked" is to the magician, and it will be read with real interest by all who follow amusements. The book is lavishly illustrated with portraits and reproductions of showbills from his own and the Evanion collection, which he now possesses. It is published by E. P. Dutton & Co.—E. W. S.

## Kathleen Norris Signed to Write for Goldwyn

Goldwyn announces that Kathleen Norris, popular novelist, has been signed to write original scenarios for that firm, also to contribute her other work for picturization. Mrs. Norris left on Saturday last for Europe for a short time, but immediately upon her return will proceed to the Goldwyn studios at Culver City, Cal., to study the technique of motion picture writing.

The acquisition of Mrs. Norris adds another name to the long list of prominent authors who have contracted to write for Goldwyn, the most recent, in addition to the Eminent Authors group headed by Rex Beach, being Katherine Newlin Burt, Alice Duer Miller, Anzia Yezierska and Rita Weiman.

## Juvenile Actor Hurt by Elevator, Gets $60,000

One of the largest verdicts given in the New York Supreme Court in some time was rendered in Justice Daniel P. Cohalan's part of this court when a jury gave a verdict for $60,000 to 9-year-old George Wolcott, who gained a reputation in motion picture and was earning a salary as a juvenile actor of $75 a week when he met with the accident which was the basis of the suit.

Little Wolcott in July last was entering an elevator which started suddenly. He was thrown and caught between the car and superstructure, receiving injuries that have kept him in the hospital since and which are such that his bright prospects in motion pictures are shattered.

He brought suit through his father, William Wolcott, an actor in one of George Cohan's productions, and was brought into court in a wheel chair to testify! The jury was out ten minutes whent it returned with a verdict against the Verboden Realty Corporation, owners of the apartment house.

## Takes Hand at Directing

In his next picture for First National release, an adaptation of the late Charles E. Van Loan's "Scrap Iron," Charles Ray makes his debut as a director. Ever since he began personal production, with presentation by Arthur S. Kane, Mr. Ray has been springing innovations, these culminating in "The Old Swimmin'-Hole," just released, the first feature ever made without a subtitle, and which critics agree doesn't need any.

## Theatres Change Hands

Samuel Nasser has purchased the Alta Theatre, 321 Connecticut street, San Francisco, from Paul Ressler. W. E. Senn, formerly owner of the Clement Theatre, San Francisco, has purchased the Palace Theatre on Union street.

# *Pictures Vogue Outside of Theatres Proves Their Universal Popularity, Says A. S. Kane*

MOTION PICTURES long ago proved their right to the title of America's most popular form of entertainment," said Arthur S. Kane, of the Arthur S. Kane Pictures Corporation. "In good times and bad, exhibitors have continued to prosper, and the building on an extensive scale of new picture houses merely has reflected the readiness of the public to spend more money for the enjoyment that comes from this unequalled recreation-producer.

"But, in congratulating ourselves on the uninterrupted good fortune of the theatre owner there is danger that we lose sight of the very wide expansion the popularity of the motion picture has experienced. Bulging box office receipts are by no means the only indication of their enthusiastic reception by the masses of the people. The firm footing which the film has gained in many non-theatrical fields is, to my mind, the outstanding fact in the recent history of the industry and the most impressive evidence of the screen's well-nigh universal acceptance.

*Aid to Instruction*

"It is not so long since the showing of a motion pitcure before a class of public school pupils was so novel as to excite widespread comment. Today, weekly bulletins containing the recommendations of a volunteer committee of film reviewers go regularly to 625 schools in New York City alone, and boards of education, principals and teachers in every part of the country admit the limitless possibilities of the motion picture as an aid to instruction.

"In the elementary school, the academy, the college, the university, the film is a silent but not the less effective schoolmaster, imparting information in a variety of fields, from current events, through the study of history, to the elucidation of scientific problems.

*Pictures Go Everywhere*

Thus, classes in American literature gain a better understanding of our authors from the picturization of incidents in their written works.

"The school assembly room where, a few years ago 'speaking day' exercises were held, offers now a combination of instruction and entertainment. Pictures help to make an uninteresting subject attractive, and whatever whets the thirst for knowledge in the backward or indifferent pupil is performing a most useful service.

"Patients in hospitals now share the joy that comes from witnessing picture showings. The screen goes to homes for the aged and the crippled and to soldiers' and sailors' homes. It has penetrated even beyond prison bars, since modern correctional methods are discarding the idea that the jail should be a house of punishment only.

*Typical of Many*

"'Forty-five Minutes from Broadway' was shown in Missouri State Penitentiary and with such a manifestly good effect that the warden contracted also for 'Peaceful Valley,' another Ray picture. In this commentary I am speaking particularly of the pictures of Charles Ray because it is they with which I come most in contact, but this star's experiences in invading non-theatrical fields is typical of many.

"Uncle Sam himself is a liberal patron of the motion picture. In the last two weeks Ray films have been shown on many battleships, in numerous permanent army barracks, and in a number of camps. A recently-signed contract calls for a showing the U. S. Military Academy at West Point. A President-elect of the United States starts on a voyage to Panama and a carefully selected stock of films is packed aboard ship to help him while away intervals borrowed from Cabinet-making.

"Pictures are gaining increased popularity in the churches rapidly, not only those portraying Biblical scenes, and affording thus an aid to Sunday school work, but others on non-religious subjects, which are purely sources of entertainment.

*Has Few Equals*

"Indeed, as a 'get-together' and 'get-acquainted' force the picture has hew, if any, equals. That is one reason that clubs and societies of all kinds—women's clubs, lodges, Y. M. C. A.'s, athletic organizations and many others are using it as the central figure of their periodic entertainments. In foreign quarters the film is used as an Americanizer.

"Industrial firms arouse the interest and gain the cooperation of their employes by the use of the screen, and clubs of employes find in such exhibitions, conducted often uned their own auspices, benefit as well as recreation. Through the same instrumentality the farmer learns how to produce more profitably. He gains, too, a better understanding of the city man, while the urban resident in turn is brought into closer touch with his rural relative. East and West know one another better because of the motion picture. It is a foe to provincialism.

*Cements the Family*

"I believe firmly that one of the greatest functions performed by the picture theatre has been the cementing of family life. The motion picture unites every member, from daddy down to the kiddies, in a common interest.

"All of this demonstrates that, superlatively popular as a source of entertainment as the motion picture unquestionably is, it has become much more than that. Viewing the hitherto unexplored fields which it has invaded and the appeal that it is making to all classes, it should be regarded now as more nearly a necessity than a luxury.

"Whatever carries good to every element in the population and, in particular, contributes to the well-being of the family, which is the bulwark of our civilization, assuredly is a public asset. That fact should be a source of gratification to every person in the industry, and should spur him to his very best endeavors to meet the responsibility."

# *"What Every Woman Knows" to Have Its English Premiere First Part of April*

FROM his office at the Lasky studio in Hollywood, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has announced that William DeMille's Paramount production of Sir James M. Barrie's play, "What Every Woman Knows," will have its English premiere at the Palace Theatre, London, about April 1. At the opening performance of the engagement, which in all probability will be an extended one, Barrie himself will be present.

Mr. Lasky spoke most enthusiastically of "What Every Woman Knows," at the production of which he was an interested spectator while it was being filmed, and which he saw for the first time in its finished form at the home office in New York shortly before his return to California. "This picture," he said, "represents the finest interpreation of a play that has ever been made and is virtually a literal translation of Barrie to the screen."

For these reasons, Mr. Lasky said, and as a compliment to the distinguished author, it was decided to give this special showing of the film in England in advance of its general release in this country and closely following its New York premiere, despite the hitherto iron-bound conventions governing the block booking of American-made pictures in Great Britain.

The role of Maggie Wylie, played on the stage by Maude Adams, is taken by Lois Wilson, while Richard Bennett's role of the eccentric John Shand is played by Conrad Nagel.

## *New Quarters for Metro*

The Metro exchange, San Francisco, Calif., of which Fred W. Voigt is manager, has moved to new quarters at 247 Golden Gate avenue which are declared to be among the finest on the Pacific Coast. Not only have all the regulations regarding the storing of film been complied with to the most minute details, but the future has been anticipated and safeguards installed which are to be found in few film exchanges. The features of the new exchange are its compactness, all departments being on one floor, safety and convenience.

## *Fireworks Expected*

The city attorney of Olean, N. Y., has failed to draw up the motion picture censorship ordinance in the way the aldermen would like it. He omitted a provision providing that when a risque picture is shown the manager must hang out a sign proclaiming to the public that the attraction is "immoral." The city attorney didn't put in that clause because he believed with others that such a sign would cause a stampede of citizens to get in. The measure was up and ready for passage at the last meeting, but the board of aldermen failed to take any action and it is expected that the next meeting will see some fire works.

## *Dentelbeck in Charge*

Charles A. Dentelbeck, president of the Toronto Moving Picture Operators' Union for many years and supervisor of projection for the Famous Players' Canadian Corporation, has gone to Regina, Sask., it is announced, to arrange projection details in the new Capitol Theatre, which is to be opened there by the Famous Players company.

## *Myers in Albany*

Frederick Myers, assistant manager at the Buffalo Fox office for a year and a half, has succeeded Jery Spandau as manager of the Albany exchange of the same company.

# Success of Associated Exhibitors Assured Under Its Present Organization, Brunet Says

THE turn in affairs that brought about the reorganization of the Associated Exhibitors, Inc., with Samuel Harding, of Kansas City, president, and Arthur S. Kane, of New York, chairman of the board of directors, means a brilliant future for the organization, according to Paul Brunet of Pathe. Under the reorganization, Associated Exhibitors will continue to distribute its product through the thirty-two Pathe exchanges throughout the country.

"The selection of two such notable personages as Samuel Harding and Arthur S. Kane, as the directing minds of this organization, cannot fail to insure its success," said Mr. Brunet when interviewed following announcement of the reorganization.

"As an exhibitor Mr. Harding has long since gained the highest reputation for ability and resourcefulness. He typifies the leader in showmanship, and with his thorough knowledge of the problems of the exhibitor, he will be a prime mover in the further progress of the Associated Exhibitors.

"Any organization would be proud to have as a leader a man of the calibre of Arthur S. Kane. In the producing and distributing end of the industry, Mr. Kane has for years been a dominant factor. He possesses, too, the fullest confidence of the exhibitor. Mr. Kane, from his entrance into the industry, has been an influence for good in this business of many ramification."

Mr. Kane's ideas on exhibitor-distributor cooperative lines, runs in the same channels of Mr. Brunet's. He believes that the solution of many of the problems of the screen industry today can be found through the extension of this cooperative idea.

Of Mr. Paul Gustanovic, of Cleveland, now vice-president of Associated Exhibitors, Mr. Brunet said: "I have ever been an admirer of Mr. Gustanovic. Like Mr. Harding, he has been a moving factor in the field of motion picture showmanship. He will be an able leader in the coming affairs of the Associated Exhibitors."

Elmer Pearson, director of exchange of Pathe, who will sit on the board of directors of Associated Exhibitors, is a shrewd judge of pictures and of selling conditions Mr. Pearson will advise with the Associated Exhibitors' sales force on all matters in which his opinion will be of value.

President Brunet has long considered that the best interests of Pathe Exchange would be served by concentrating all its activities and resources in the development of the tremendous possibilities of the short subjects field, including serials. Pathe has always been among the recognized leaders in this division of entertainment and now, with concentration a fact, it will further strengthen its reputation—and its product, of course—in short subjects.

The first week of March was signalized by the issuance of a series of one reel pictures, "The Adventures of Bill and Bob." Another noteworthy March event will be the release of Ruth Roland's next serial, "The Avenging Arrow."

# Subordination of Two Principal Claims Benefits General Creditors of Wark Co.

D. W. GRIFFITH and the D. W. G. Corporation, with claims of $84,334 and $60,250, respectively, against the Wark Producing Corporation, have subordinated these claims to those of the general creditors of the debtor corporation and will not participate in the distribution of the assets of the film company until the other creditors are paid in full.

The subordination of these claims was revealed on February 19, when the Wark Producing Corporation filed schedules in bankruptcy listing liabilities of $298,910 and assets of $125,943, exclusive of the value of a copyright on "Intolerance," which was produced on the screen by the film company.

The assets consist of cash in bank, $47,016; accounts receivable, $13,927; films in the possession of the company and exchanges, $65,000. With the subordination of the claims of the D. W. G. Corporation and Mr. Griffith, and the placing of only a nominal valuation on the copyright on "Intolerance," it would appear likely that the general creditors will realize a substantial amount on their claims.

Among the creditors of the corporation are listed the following: Lillian D. Gish, $1,525; Norman Hall, $6,610; H. E. Aitken, $8,136; R. E. Aitken, $4,068; E. J. Banzhaf, $5,085; J. A. Barry, $2,542; Benjamin Block, $1,525; Hugo Blumenthal, $5,085; Robert S. Clark, $5,085; Stephen C. Clark, $5,085; the Goldstein Company, $7,119; L. J. Hampton, $5,085; D. T. Johnston, $2,034; Robert H. Mainzer, $10,170; Mae W. Marsh, $1,017; C. R. Oldershaw, $2,542; F. E. Ostwalt, $2,542; Henry W. Putman, $5,085; Oscar L. Richard, $1,525; W. D. Rosenberger, $2,542; Albert Stern, $5,085; S. H. Tallman, $12,712; Knauth, Nachod & Kuhne, $5,085; D. W. G. Corporation, $17,797.

## Helen Darling Playing in Universal Comedies

Helen Darling, a former Christie Comedy favorite, and who is said to resemble Elaine Hammerstein closely, has been engaged for Universal comedies. For the present she will play supporting roles with Dorothy Wolbert.

Miss Darling was called to Universal City at the suggestion of William Beaudine, Universal's new comedy director, who formerly directed Christie comedies. Miss Darling now is playing with Miss Wolbert in a Greenwich Village comedy.

*"THIS RIDING'S A HABIT"*
*Eugene O'Brien in his new Selznick picture, "Gilded Lies," seen here with Martha Mansfield*

## S. Goldwyn Sails for Europe

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, sailed Saturday, February 26, on the Aquitania. His bon voyage was a warning to American legislators not to sacrifice the leadership of the United States in photoplay production.

"America has gained a world's market in motion pictures and, if we are not careful, we will lose it in a short time," he said. "The proposed legislative limitations on the motion pictures will have a serious financial effect on this big industry which, solely through the aggressiveness of American producers, has established the United States as the leading nation in this new art.

"Foreign film producers are increasing their output with startling rapidity. For America to sacrifice its freedom in this means of expression will therefore result in a sacrifice of world business. Objectionable themes in motion pictures are bound to be eliminated. Salaciousness is doomed not only because it is not artistic but because it is not profitable."

Mr. Goldwyn will visit England and continental Europe to study cinema conditions. He will be gone two months.

## New Leading Woman

Kathleen Myers, a young New York girl, has been selected as leading woman by Lloyd Hamilton for the comedy he is now producing for Educational. Miss Myers, who is the daughter of the manager of the Chrome Steel Works of New Jersey, has been on the screen but a short time, having gotten her first experience on a visit to Los Angeles. She has played opposite Chester Conklin in two pictures, with Neely Edwards in two and in one with Jimmie Aubrey.

## Heath with Realart

Realart's West Coast studios devoted to Mary Miles Minter, Wanda Hawley and Bebe Daniels productions, have increased their staff of scenarists to five writers. The latest addition is Percy Heath, ex-dramatic critic, American author of "Sari" and former publicity agent for David Belasco, Henry W. Savage, Charles Dillingham and others. It is announced by Elmer Harris, supervising director of the studios, that Mr. Heath will specialize on comedy-drama adaptations for Bebe Daniels and Wanda Hawley.

## New Peerless Manager

J. H. "Doc" Hart, for six months manager for the Motion Picture Theatre Owners of America, Northern California Division, has resigned to manage the San Francisco office of the Peerless Film Service, owned by E. H. Emmick. He succeeds M. F. Lowery, who resigned to manage the Garden Theatre at Burlingame.

# *Four Dramatic Subjects By Big Authors on Metro's Release Schedule for March*

FOUR dramatic photoplays, "Extravagance," starring May Allison; "The Little Fool," an all-star special from the novel by Jack London; "A Message from Mars," starring Bert Lytell, and "Puppets of Fate," presenting Viola Dana in the stellar role, constitute Metro's releases for March.

The releasing company consider the offerings remarkable especially in point of excellence of story material. Every one of the four photoplays is the work originally of authors of national or international prominence.

May Allison's picture, "Extravagance," ready for booking on March 7, has been adapted from "More Stately Mansions," by Ben Ames Williams. The second release, "The Little Fool," is the screen version of Jack London's novel of a woman's indecision, "The Little Lady of the Big House." The play, "A Message from Mars," by Richard Ganthoney, is one of the classics of the generation. It was a stage vehicle for years of Charles Hawtrey, the eminent English actor. Viola Dana's story, "Puppets of Fate," was writtin for her especially by Donn Byrne.

"Extravagance" will be the first one to see the light of the exhibitor's day, the release date being March 7. The scenario is by Edward Lowe, Jr. Philip E. Rosen directed, Rudolph Bergquist was the camera man and Sidney Ullman was art director. The supporting cast includes Robert Edeson, Theodor von Eltz, William Courtwright, Lawrence Grant and Grace Pike

"The Little Fool," to be released on March 14, is a C. E. Shurtleff all-star production. The cast is Milton Sills, Ora Carew, Nigel Barrie, Byron Munson, Marjorie Prevost, Helen Howard and Iva Forrester. Philip E. Rosen directed, with Director of Productions Bayard Veiller supervising. Edward Lowe, Jr., did the adaptation, Allan Siegler photographed and A. F. Mantz directed the art work.

"A Message from Mars" will be released on March 21. Arthur Zellner and Arthur Maude did the scenario, Arthur Martinelli photographed the picture and M. P. Staulcup designed and executed the art interiors. The supporting cast includes Raye Dean, Maud Milton, Alphonz Ethier, Gordon Ash, Leonard Mudie, Mary Louise Beaton, Frank Currier and George Spink

"Puppets of Fate" is scheduled for March 28. For her supporting cast Viola Dana has Francis McDonald, Jackie Saunders, Fred Kelsey, Thomas Rickertts and Edward Kennedy. The adaptation is by Ruth Ann Baldwin and Molly Parro; direction by Dallas M. Fitzgerald. John Arnold photographed, and Sidney Ullman was art director.

# *Good Exploitation Is More Effective Than Salacious Advertising, Says Loew*

IN a talk which was marked by his decisive attitude, Marcus Loew, president of of Loew's Theatres, Inc., deprecated the effect of salacious advertising and emphasized, by the way of contrast, the fecund power of good exploitation in selling pictures, at the weekly meeting of the Associated Motion Picture Advertisers at the Cafe Boulevard on February 24.

"Good exploitation will do the work of the suggestive title and of the suggestive advertisement, and do it more effectively," was the manner in which Mr. Loew summed up the argument against the salacious advertisement. The conclusion of the head of the largest chain of theatres in the country was voiced only after he had uttered a serious warning on the acuteness of the censorship situation which he contended the motion picture industry is facing.

This, he declared, is entirely due to the misleading use of titles and advertising material in the presentation of motion picture productions to the public.

"It is not the man or woman who actually goes inside the picture theatre and sees a film who is clamoring for censorship," Mr. Loew asserted, " but the person who has never or very seldom been inside a theatre and who judges the picture entirely by a certain objectionable kind of title and poster which occasionally crops out. The individual who has seen the picture is, as a rule, well satisfied with the industry and is not clamoring for reform, because it is a fact that the average screen production today is free from objectionable features.

"During a talk I had with a former state executive recently he told me that he was an ardent motion picture fan, that he took his wife and children to the picture theatre and that he still had to take them to a picture and be ashamed of it afterwards. He emphasized the point that the people who know the motion picture and follow it are satisfied with the product, but that it is the person who does not know the actual finished product, who never goes inside a theatre and who judges the industry from impressions gained from titles and advertising, who is demanding censorship at every opportunity.

"Gentlemen, the censorship problem is a very serious one and a very imminent one. It remains for the industry to do its own housecleaning. The big mistake that is still occasionally adhered to is that salacious titling and obscene advertising is often regarded as box office value."

## *Influence of Selznick Grows Big in Australia*

Growth and influence of Selznick interests throughout Australia during the past twelve months have been little less than phenomenal, according to reports received by Louis Brock, foreign manager of Selznick Pictures Corporation, from D. J. Selznick and John Corbett Jones, managing director and general manager, respectively, of the Selznick headquarters in Australia. It is said the Selznick product has gained a firm foothold and is now enjoying an unprecedented success. Three Selznick branches are now in full operation—Melbourne, Sydney and Adelaide.

Three dozen beautiful, imported soft rubber razor blades are awarded this week to the Associated Motion Picture Advertisers for endorsing clean advertising, and supporting a movement instituted by Moving Picture World some years before the industry at large felt its desirability.

## *Meighan Going to Ohio*

Thomas Meighan, Paramount star, who arrived Saturday in New York from Los Angeles, will be the principal attraction Thursday at the Liberty Theatre, Youngstown, Ohio, on the invitation of C. W. Deiber, the manager.

Hearing that Mr. Meighan was coming east, Mr. Deiber wired him offering $1,000 if he would appear in person at the Liberty for the evening performance Thursday. Mr. Meighan accepted on the condition that he would give $500 to the Youngstown Orphan Asylum and $500 to the Actors' Fund.

## *"Bob and Bill" Series*

The Strand Theatre projection room recently was the scene of a quick and emphatic decision. Pathe had announced the date, March 6, for the first release of Cyrus J. Williams' one-reeler series entitled "Adventures of Bill and Bob." Joseph Plunkett, managing director of the Strand Theatre, New York, and Moe Mark, reviewed "Trapping the Bobcat," and immediately booked the picture, both for the Strand on Broadway and the Strand in Brooklyn. Then they booked the entire series of these American boy enterprises with wild animals in the wild woods.

## *Anita Stewart Stars in "Playthings of Destiny"*

"Playthings of Destiny" has been chosen by Louis B. Mayer as the releasing title for the Anita Stewart picture was was completed some time ago under the working title of "The Tornado." The story is an original by Jane Murfin and Larry Trimble, and Anthony Paul Kelly, the celebrated playwright and screen author, prepared the scenario. Edwin Carewe directed the picture which will be released as a Louis B. Mayer First National attraction.

## *"Stardust" to Be Filmed*

With the signing of a new contract whereby the popular screen star—Hope Hampton—will appear in a Hobart Henley directed picture, plans are being made for the presentation of a number of super-productions adapted from the stories of well-known authors.

The first of these is "Stardust," which ran serially in the Cosmopolitan Magazine, and is the initial full length novel from the pen of Fannie Hurst, who wrote "Humoresque."

## *Looking for Locations*

Director Donald Crisp and his assistant, Claude H. Mitchell, have been making an extensive trip through the Riviera and Italy, prospecting for suitable locations for the Donald Crisp production of Cosmo Hamilton's, "The Princess of New York," for Famous-Players-Lasky British Producers, Ltd.

They are expected back in London at an early date, though Mr. Crisp probably will not begin active work on his nevt production for some weeks.

# "Black Beauty" Duplicates Its Broadway Strand Success at the Brooklyn Strand

FOLLOWING its enormous success at the Strand Theatre, New York, where it began its week's engagement in a raging blizzard, "Black Beauty," Vitagraph's special production based on the famous story by Anna Sewell, crossed the river and duplicated the success at the Brooklyn Strand. The "City of Churches" is also a city of homes—far more so than the congested Borough of Manhattan—and the wide-spread interest in Miss Sewell's classic was manifested in the unusual number of family parties, including the children, which visited the theatre during the week of the run.

Already, it is said, the production has demonstrated its ability to draw to the theatre a new class of patronage, persons who hitherto have evinced no special interest in motion pictures, but who have been attracted to the theatre through their love of "Black Beauty" and their desire to see him visualized. Added to this has been the insistence of children, who have read the story of the horse in their school rooms and who are moved by the same desire.

### *Sent Letters to Teachers*

The management of the Strand, in Brooklyn, did not find it necessary to go to extreme lengths to attract large audiences. The only unusual means employed was the sending of a personal letter, with a booklet of the play, to the school teachers. The film was presented with a well-balanced bill, which included Larry Semon in "The Sportsman," comedies and an interesting prologue.

Reports from the Brooklyn Strand up to the middle of the week were enthusiastic. In many cases school teachers took entire classes of children to the special after-school matinees.

That adults can be just as enthusiastic as children when the proper attraction rings the bell of their interest is proved by a letter received by Vitagraph this week from Charles W. Picquet, of the Carolina Theatre, Pinehurst, N. C.

"If exhibitors are wide awake for pictures that will add prestige to their theatres as well as dollars to their pockets, they will certainly avail themselves of this great opportunity," Mr. Picquet wrote, "for 'Black Beauty' will not only draw the better class of people to the theatres but it will satisfy them thoroughly after they come to see it.

### *Will Please Everybody*

"It is one of a few special productions on which an exhibitor can raise his admission price with the absolute assurance that his patrons will consider it well worth the added price.

"Here is a little personal story that may interest you," Mr. Piquet concludes, in proving the interest of adult audiences. "Among our guests here is a well-known banker who seldom goes to the 'movies' when he is at home. He came to see 'Black Beauty' and then came again to two more performances, bringing friends with him."

A. C. Edwards, manager of the big Palace Theatre at New Haven, reports record interest and business on "Black Beauty," and proved that this special was most responsive to original exploitation.

# Wake Up, Press Agent

*By WELLS HAWKS*

PLEADING guilty myself, I often think that we are not quite serious enough about our profession of press agenting. Note that I use the word profession and also the term press agent. I have always regarded it as a profession and have always refused steadfastly to desert the good old name of press agent for the new and overpowering term of director of publicity, exploitation expert, literary advisor and counsellor in public relations. In the jobs I have had the good luck to hold down where we had to write good newspaper stories, create news events, be able in any part of the country to call the editor Bill and then get our yarn published we were and are still known as press agents. The circus terms you a press agent and looks upon you and your work as one of the most important functions of the outfit. In the Navy, dignified with the title of publicity officer and decorated with gold braid, some gray-haired old captains who know the seven seas like I know Broadway referred to me as "that press agent" but invited me to dinner on their ships and acquiesced in my promotion.

The other night I saw that wonderful artist Mrs. Fiske in a play, "Wake Up Jonathan." In it there is a character superbly played by Charles Dalton—a modern busines man who bawls about his commercial conquests. He calls himself a first page man and boasts about how his press agent has made him known. Later in the action he engages a young and ambitious writer to join his publicity staff at five thousand a year. Further on the young man impresses this modern Napoleon by his resources and quickness to act, and the man of affairs remarks:

"You are to good to waste on publicity; I'll put you on my executive staff at ten thousand a year."

### *Often that Way*

Not all of the audience got this remark. I did and it stuck in my craw just as it will in yours. Too often that is the way we are regarded. You know this and can look back on numerous conferences where you have been handled just as embarrassingly and just as unfairly. "Oh, he is just my press agent." How often have you know that to be the remark when something you have done or said has been mentioned to your boss or some one in between you and the boss who likes to boss you and your department?

I remember one occasion, in my long and delightful association with Charles Frohman, when one of his stars falling from a car caused the postponement of a performance. Going to the theatre to give out the news I found an executive of the concern giving the story to the reporters. He paid no attention to me until Charles Frohman, seeing what was going on, made this remark: "I have a man in my organization who looks after the newspapers." The executive moved down to his place.

### *A Peculiar Knowledge*

Surely we are hired for what we know and put over. It is a peculiar and specific knowledge. Frequently we put it over because we are known, liked and respected in the newspaper offices of the country. A producer, wanting something contradicted, asked me to phone the newspapers for him. I did so while he listened. It was one of those fortunate days when I was lucky enough to catch men I knew. When I was through the producer said: "That's easy." I answered him: "You think so. Did you ever think how many years it has taken, how much sitting up nights, how much knocking around town, to be able to know them and call them Bill, Jim and Jake?" If he had been talking to his lawyer, his high-priced director or his equally high-priced sales manager he would have said it was "Great."

And isn't this and so many other things, due to the fact that we haven't backed up our work with the seriousness of a profession and have called every Jack of the scissors and paste pot a publicity expert? The newspapers are with the men who regard their profession seriously. I remember when Sunday editors used to phone on Monday and ask the press agent if he had any good ideas for specials. This, too, was when every envelope sent down was opened and its contents read—and generally used. Why? Because the press agents then took their work more seriously, sent more worth while stuff and were trusted. This, too, was before the waste paper basket in the newspaper office became the "Old Hokum Bucket" into which most of the copy is tossed.

### *The Work Is Important*

We've got every reason to feel that our work is important, and we are to blame if we just "Kid" it along. Don't let them think you are "Just a press agent," that you are "Wasted" on the publicity department. You are an essential. You've got a great ancestry back of you. The bird that carried the sprig of olive to Noah's ark heralded the return date to a damp and muddy earth of the first great animal show. Isaiah and the prophets turned out good copy without the aid of a memory guard. John the Baptist was pretty good in the days when there were no coarse screen cuts. Paul Revere kept well in advance and was not made to lose time standing hat in hand outside of a conference. The seaplane and the scout cruiser always go ahead of the battleship. The aeroplane is in advance of the troops and the modern barrage always goes ahead of the attacking army.

It is the voice from the housetop that has always counted through all ages and it is still counting whether it be through a megaphone, a twenty-four sheet, three-coolred stand, an agate paragraph or a nonpareil column. Don't let them have the idea that you are wasting your young life away on publicity.

## Mayors Oppose Bill

While the New York State Conference will not actively oppose the passage of the Clayton censorship bill, recently introduced in the New York State Legislature at Albany, it will, nevertheless, file its formal objection to the measure. The subject of motion picture censorship will undoubtedly be a matter for discussion at the mid-winter conference of mayors, which is to be held in Albany this week.

## Moore Leaves Hospital

Owen Moore, the Selznick star, who was admitted several weeks ago to the Post Graduate Hospital, New York, with an attack of inflammatory rheumatism, left the hospital last week.

A ONE-MAN WOMAN

*Is there such a person? Or would wives be fickle as husbands, given equal opportunity of mingling with the world? ? ?*

# *The* LITTLE FOOL

*from the novel by*

# JACK LONDON

*Directed by* PHILIP E. ROSEN
*Scenario by* EDWARD LOWE, Jr.

*A* C. E. SHURTLEFF, Inc., *production*

METRO PICTURES CORPORATION

# *Pathe and Associated Exhibitors Have Named March "Brunet Optimism Month"*

THE silver lining of the alleged "depression clouds" will be made to resound with the activities during March, of the sales forces of Pathe Exchange, Inc., and Associated Exhibitors, Inc., for the four weeks' period has been designated "Brunet Optimism Month" in honor of the president of Pathe. A sales contest in celebration of this month opened March 1 and will close midnight March 31.

Prizes ranging from $100 for salesmen of the winning branches, to $800 to the successful staffs, will be awarded. In every instance where a tie might result, the capital prize will be awarded to each of the contestants thus tying.

The Associated Exhibitors sales force will be included in the competition inasmuch as they will be selling virtually all Pathe product.

In each instance where there is an assistant branch manager, he will receive a prize equal to that of the cashier and prize of $100, equal to that of the cashier and branch booker. The branch manager receives $500. This, of course, is exclusive of the $100 prize which goes to every salesman on each winning team.

A special prize of $100 will be awarded in each of the four divisions, to the salesman showing the greatest percentage of increase in new business written on a basis of his record for the previous two months.

"Brunet Month" contest will be staged under different conditions than any previous Pathe competition, in that seventy per cent. credit will be accorded on account of new busines writen and thirty per cent. credit on account of collections.

The collections are to be based on the average of each branch for the months of January and February. The new business written will be figured against a set national expectancy or quota.

The thirty-two Pathe branches are divided into four divisions for the period of the contest, Eastern, Western, Central and Southern.

## *Capital Appointment*

V. Armand, president of the Winnipeg moving picture operators' local for a number of years and chairman of the Board of Examiners for projectionists for the Province of Manitoba, has been appointed chief projectionist of the new Capitol Theatre, Winnipeg, which was opened recently by the Famous Players' Canadian Corporation, Toronto.

Dr. Ralph Horner, a local musical authority, has been appointed director of the Capitol Theatre orchestra with William Taylor as organist and associate director. Mr. Taylor was with the Allen and Loew Theatres in Toronto until recently.

## *Will Charge Higher Prices*

William Freedman, manager of the Metropolitan Theatre, Cleveland, Ohio, says he intends to raise prices when "Passion" is shown at his house, despite the many articles which he says have appeared in trade papers recently discussing the inadvisability of marking admissions up.

His reason, he says, for intending to boost the price at the gate for this Associated First National production, is that it will cost more money to put this picture on in the way it deserves to be shown, and this extra expense will necessarily have to be cared for by considerably larger box-office receipts.

# *Ross Publishing Company Reorganizes; New Publications Now Being Compiled*

IN its recent reorganization meeting, the Ross Publishing Company, Inc., 1463 Broadway, New York, adopted a new business policy, allowing for the expansion of its activities in both the publishing and publicity fields, and elected new officers.

Clement A. Dodson, the new president, is sales and advertising manager of a big New York commercial institution and is well known in the advertising world. He has been engaged in that profession for the past twenty years. Maurie Meyers, vice-president, was formerly personal representative of Sol Lesser, both in the East and in Los Angeles, and needs no further introduction to the industry. Milton L. Silver, who was one of the original incorporators with Mr. Dodson, retains his office as treasurer. He has been actively engaged in the concern since its inception, was also recruited from the commercial advertising field and is the general manager of the company.

### *Dornan Is Secretary*

The secretary is John P. Dornan, who enters the company from various outside activities. Mr. Dornan has been with the firm since last November. Charles Donald Fox, formerly president, now has no connection with the company in any capacity and has disposed of his holdings to other members of the corporation.

The initial publication of the company, "Who's Who on the Screen," contains 424 pages of photographs and biographies. The first edition of 5,000 copies, selling at $3.50 a copy, is now very nearly exhausted. Though the demand for this expensive edition has been great, the company feels that a more popular priced edition will put it within reach of every "fan" everywhere and at the same time afford wider publicity to the players listed in its pages. With this thought in mind, every effort is being made to anticipate the demand with a new and revised "Who's Who on the Screen" which will sell for $1 a copy. This new edition will go to press some time within the next month.

### *"Mirror Books"*

"The Little Movie Mirror Books," an original idea conceived by the company, have caused complimentary comment. They are 4½ by 6 inches in size and contain sixteen pages of intimate story and exclusive pictures on a single star. In addition, there is a four-color cover with a pen and ink sketch of the star on the back cover, and a letter written by the star to the "fan" and signed personally is incorporated in each book.

## *Western Incorporations*

Paramount Theatres has been incorporated at San Francisco with a capital stock of $200,000. The directors are J. R. H. Jacoby, H. A. Phillips, M. A. Nathan, P. A. Nathan and S. Wolff.

The Stocktonian Film Company has been incorporated at Stockton, Cal., with a capital stock of $50,000. The directors are George T. Webb, C. G. Dowd, E. A. Simard, C. C. Russell, J. A. Kinney, W. A. Odor, E. W. Cummings, F. W. Le Berge, A. C. Hannagan, C. M. White and O. P. Dowell.

*SCENES FROM THE COSMOPOLITAN PICTURE, "STRAIGHT IS THE WAY," BEING RELEASED BY PARAMOUNT*
*"Yes, your path is the straight one—the lines in your hands tell me so," says Gladys Leslie to Matt Moore in the centre view*

# *Wm. Fox Presents Modernized and Americanized "Oliver Twist"*

The lively competition that exists among producers has led to innovations in the manner of film presentation which, while looked at askance at their inception, have proved after all they were justified.

William Fox is now engaged in a producing experiment that has all the earmarks of an innovation. He has taken a story, "Oliver Twist," by Charles Dickens, and lifted it out of its English atmosphere, brought it up to date, dressed its characters up in American clothes, transplanted its action to an American city, and while following the incidents of the Dickens story as they were written, is presenting it as a story of to-day.

A pre-lease showing of the film, which is known as "Oliver Twist, Jr." proves, says Fox officials, that the Dickens tale has not suffered in being moved across the sea. It has demonstrated a peculiar angle in the genius of Charles Dickens—that transferring the characters to an American locale proves in a new way the masterful hold this great creator of character has upon his art. The characters of Charles Dickens' story are not English merely, they are world-wide. Every nation has its brutal Bill Sykes, its Artful Dodger, its Oliver and its Fagin.

William Fox will use the new departure in presentation to introduce Harold Goodwin as a star under his banner. The film story was made by F. McGrew Willis and directed by Millard Webb and the Fox people, after hearing the comments at the pre-release showing, contend that the new idea will prove a winner.

# *"Payment Guaranteed" Shows How Human Tendency Works*

It has been finally decided by S. S. Hutchinson, president of the American Film Company, that "Payment Guaranteed," the latest "Flying A" is to keep the name which Lois Zellner gave her first draft of the story. "While it is a business title," he says, "the public has been trained to look for the more subtle meaning, and this name, 'Payment Guaranteed,' is 'all that the name implies.'" It is a name that the exhibitors like, so far as we have been able to try it out, and has a musical ring from the box office viewpoint of a title that is bound to make good.

The theme of the story is mighty interesting, emphasizing the propensity of the average human to hold to and build up the person or thing in which he has invested either his love or his money. In the case of America's new drama this hopeful and lovable, although offtimes ill-founded, trait is illustrated by a girl's tenacious faith in the man she loves.

Margarita Fisher faithfully portrays the character of the engaged girl, and Capt. Cecil Van Auker is a very likable leading man. Hayward Mack, that most suave and subtle villain of the screen, has the role of the man around whom most of the action takes place. Harry Lonsdale, Harvey Clark, Marjorie Manners and Alice Wilson complete the cast. There are some very fine camera shots of the Santa Barbara mountains, where occurred the wreck of the automobile, one of the high points of the drama. The filming was personally directed by George L. Cox, assisted by Sidney Algier.

This newest American in five acts will soon be ready for release through Pathe under the new selling arrangements entered into between that company and the American.

# *A Lois Weber and a Hugh Ford Picture Released February 27*

Two features which are said to be decidedly dramatic in character were released by Paramount on February 27—Lois Weber's production, "What's Worth While?" and Ethel Clayton in "The Price of Possession," a Hugh Ford production.

"What's Worth While?" is said to be a worthy successor to "To Please One Woman." The story centers about the love of an aristocratic young woman for a primitive man. Claire Windsor plays the leading feminine role, while opposite her is Louis Calhern, a well-known stage favorite.

In Hugh Ford's production, "The Price of Possession," Ethel Clayton is said to do probably the finest work of her screen career. Eve Unsell wrote the scenario, an adaptation of a story by the well-known English novelist, Winifred Boggs. Miss Clayton's leading man, who gives a dual portrayal, is Rockcliffe Fellowes.

## *"'Sunset' Jones" Booking in East*

"'Sunset' Jones," starring Charles Clary and Irene Rich, is so different from the usual western drama that it is starting off with a rush of bookings, following the first run houses, especially in New York and the East, the American Film declares. The Crystal Theatre, Worcester; Nixon, New Castle, Pa.; Elm, Portland, Maine; Arena, Astoria, Long Island; Regent, Albany, N. N.; Strand, Amsterdam, N. Y.; Plaza, Salem, Mass.; Star, Lawrence, Mass.; Fulton, Union Hill, N. J.; Bijou, Woonsocket, R. I., and the Music Hall, of Pawtucket, R. I., are a few of the most recent contracts signed for this special in that territory. Extended runs in all kinds of cities and all kinds of theatres continue to keep the booking department of the producers busy.

## *"One Man Trail" Stars Buck Jones*

So great has been the demand for a certain type of film "western" for Buck Jones, says Fox Film Corporation, that a considerable part of the writing staff is on the lookout for vehicles for Buck.

"The One-Man Trail" is his newest starring vehicle. Jack Strumwasser wrote the story, from which William K. Howard made the scenario. Bernard Durning was in charge of the direction. Beatrice Burnham plays opposite Buck. The production as a whole, in the opinion of its producer, is one of the most representative "western" subjects of the entire Fox program.

## *"The Lamplighter" an Unusual Story*

A unique film story is "The Lamplighter," that William Fox is to release shortly with Shirley Mason as its star. While "The Lamplighter" is one of the principal actors, he is not the lead, but is a kindly old man, who, while pursuing his humble occupation, is drawn into an absorbing tangle that wrecks the happiness of several, chief among this being Gertie, a little girl portrayed by Miss Mason. The film was made from a story by Maria Susanna Cummins, and has been directed by Howard M. Mitchell.

*BEHIND THE HAT*

*Bit from "A Connecticut Yankee in King Arthur's Court," released by Fox*

EVERY new feature is heralded as better than the last. The same enticing adjectives advertise all first screenings. Every ***Rothacker Print*** is abundant in pictorial brilliance — none better than the other — ***except where the producer has made it so.*** Constant excellence distinguishes ***Rothacker Prints.***

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# Rubbernecking in Filmland

## *Sid Franklin Makes Some Fine Scotch Stuff and Florence Lawrence Is Progressing*

*By GIEBLER*

I DID about the usual amount of stepping around this week, visited the Rolin studio one afternoon, saw Sidney Franklin make some fine old Scotch stuff (don't jump at conclusions), on another day sat in on a bunch of rushes of "The Unfoldment," the film that will re-introduce Florence Lawrence to the screen, and was one of the large number of folks described by the press of our fair city as "important," "critical," "well dressed" and "intellectual," that gave the O. O. and the O. K. to the Ambassador Theatre and that particularly fine film, "Passion," on the night that Gore Brothers and Sol Lesser staged their elaborate preview to the press.

I didn't get to see Hal Roach, the big boss of the Rolin studios, but everybody else was at home and toiling away just as though Hal had been there holding the whip over them. The Rolin lot was busy and it's going to be busier, three companies were shooting the day I was there, and by the time this is in print Gaylord Lloyd will be at work on the revival of the Lonesome Luke comedies made famous by his brother Harold, and Ruth Roland will have moved to the lot where she will be directed in her subsequent serials by Hal Roach.

### *Encouraging Eating*

A new stage 100 feet wide and 200 feet long, with offices, dressing rooms and technical departments, is just being finished up for the use of the Roland organization. A restaurant—a sort of community cafeteria—is being built on the Rolin lot, and since every member of the studio will be a stockholder in the new food foundry, it is expected that eating will be greatly encouraged among the actors and other employes.

Harold Lloyd and his leading lady, Mildred Davis, were in the midst of a comedy entitled, "Ain't It the Truth," under the direction of Freddie Newmeyer. Bruce Gorden was doping a picture with the Vanity Fair Girls, and Eddie Boland in the lead and Harry "Snub" Pollard and Marie Mosquina were making an apartment house satire called "No Children," with little Sammy Sunshine supporting in a colorful role and Al Goulding and Charley Parrott directing.

### *Why Sammy Was Late*

Sammy had been late in getting to work that morning but he had a good alibi. There had been a wedding down in the Afro-American end of town where Sammy lives and he and the members of his family had been guests. "I thought they was never goin' to get that weddin' pulled off," said Sammy. "They kept us waitin' nearly all morning and then when they got all ready they had to send way down to a pool-room on Main street to get a preacher."

I'll never forgive Albert Kaufman for raising false hopes in my bosom the way he did when I asked him if there was anything going on at his studio. "Sure," he said, "Sidney Franklin is brewing some fine Scotch stuff on stage one, come on over and have a—look."

### *Miss Childers Well Cast*

It was Scotch all right. Mr. Franklin was making a story called "Courage." The action of the story occurs in Scotland and every player in the cast, including Sid himself, looked as though they might be near relatives of Harry Lauder. Naomi Childers has the leading feminine part—the part of a woman whose husband is unjustly accused and sent to prison just when a great work that he had begun years before is about to be accomplished. The wife takes up the work where the husband left off and carries it through to success in the face of great difficulty and much villainy.

The story is stirring and full of action and thrills without being melodramatic. It might be called a story of plausible punches because everything that happens simply has to happen, and nothing is dragged in by the heels to build up a situation or a climax. Sam De Grasse plays the lead opposite Miss Childers; Alec B. Francis has a big part as the friend of the wrongly accused husband; Gloria Hope is the ingenue, Ray Howard the juvenile and Lloyd Whitlock and Adolph Manjou split fifty-fifty on the dirty work. Charles Mailes and Lionel Bellmore have good parts and everybody is as Scotch as oatmeal.

### *A Talk in Scotland*

Mr. Franklin was shooting the interior of a Scotch railway carriage with Naomi Childers, looking very dignified and very sorrowful and very handsome, as a passenger. It was a very good scene and the railway carriage was complete down to the last detail. But the roadbed upon which it was running must have been lumpy or something, from the way the car wobbled; at any rate Sid had to shoot it over two or three times before he got it right. I was glad of the delay, however, because once when the train stopped at some little tank town in Scotland, Miss Childers got out of the carriage to look at the scenery and I had a little talk with her.

Naomi acknowledges St. Louis, the erstwhile home of the Neck, as her native heath and we are old friends. She told me she was going to New York for a little visit to "Mother" as soon as the picture is finished—which will be very fine for Naomi and very delightful for "Mother."

### *"The Unfoldment"*

I am not passionately fond of looking at "rushes" as a rule, but the "rushes" of "The Unfoldment," the film in which Florence Lawrence makes here return to the screen, was an exception to the rule. To sit in a projection room and watch two or three thousand feet of film that hasn't been cut, titler or edited, to have the scenes jump from crag to crag thousands of feet apart in the story, to see the players come in and do everything two and three times, to have the meeting of the heroine and the hero constantly interrupted by a young man with a cynical look on his face and a cardboard sign telling you that you have been looking at scene 66 or scene 344—makes you feel like Bill Nye's friend who complained that he couldn't get interested in the dictionary because the plot was so disconnected.

I found the "rushes" to "The Unfoldment" interesting because George Kern, who wrote the story was at my elbow, filling in the gaps between the scenes and supplying the titles that will be written into the film before it reaches the screen. "The Unfoldment" is a strong story with a psychological background—a decidedly new slant of development and a fine example of the truth of Bobby Burns—'Wad the power the giftie gie us to see oursel's as ithers see us."

Miss Lawrence has the part of the young girl who is thrown in contact with a number of people who have lost their belief in religion. The manner in which the spiritual rejuvenation of the characters is brought about through a sequence of dramatic events would make a good story in itself, but the manner in which they are made to see themselves as others see them by looking at a film story interpreted by prototypes of themselves, makes it doubly interesting and gives it a decidedly new and novel slant.

Florence Lawrence does not seem to have lost anything of the art that made her the idol of millions of fans a few years ago, or the looks either, for that matter—she still photographs like a million dollars.

"The Unfoldment" is being directed by George Kern with Murdock McQuarrie as co-director. Albert Priscoe, William Conklin, Lydia Knott and Willis Robards are the principal supports to Miss Lawrence.

*"TEACHER, I KIN SPELL IT"*

*Charles Ray volunteers in the Ray-First National picture, "The Old Swimmin' Hole," produced by Arthur S. Kane*

## *Schools to Show "Heidi"*

Schools throughout the country are arranging for showings of "Heidi," a dramatic story presented in colors, for their Easter-week celebrations, it is announced by the C. B. C. Film Sales Corporation, through whom this picture is being distributed to the state rights market.

During the past two weeks the firm has received letters from eight schools asking whether prints of this film are available for special showings during Easter-tide.

# Boston Turns Out Big to See "Passion;" Top Price of $1.50 at Tremont Theatre

Boston has taken to "Passion," the Associated First National Pictures release starring Pola Negri, in the same fashion that it appealed to New Yorkers when it established a world's record at the Capitol Theatre. Bostonians, however, are paying nearly double the New York price of admission.

The production opened in Boston on February 21 at the Tremont Theatre, which has been showing some of the biggest stage successes. The scale of admissions for "Passion" was maintained at the same figure as prevails for the "speakie" production—50 cents to $1 for matinees and 50 cents to $1.50 for evenings.

Manager David E. Dow received a number of protests when it was announced that the theatre would be given over to "Passion" for three weeks, based upon the theory that no motion picture could compensate patrons of the theatre for being deprived of their regular entertainment expected at the playhouse. The Boston Globe referred to this fact the day after "Passion" opened, admitting that the picture compensated in full.

The regular schedule for the showing includes only two shows a day and the house was sold out on the opening day for both the matinee and evening performances. On the second day of the showing—Washington's Birthday—two performances were given in the evening and there were lines in front of the theatre an hour and a half before the first evening performance and hundreds were turned away when the house capacity was reached for the second performance. According to reports from Mr. Dow, turnaways have been the order at every performance, including the matinees, since, and there is a strong possibility that the production will be held for the fourth week.

# Frank Lloyd Nearly Ready for Filming "The Grim Comedian"

The Goldwyn directors have been making rapid progress on their new photoplays at the Goldwyn studios in Culver City, according to reports. Frank Lloyd has completed the photography on Charles Kenyon's first original scenario, "The Invisible Power," hitherto known under its working title of "The Alibi." Mr. Lloyd is getting ready for his next production, "The Grim Comedian."

Helene Chadwick, Richard Tucker and Theodore von Eltz have been added to the cast to be seen in Rupert Hughes' picturization of his own novel, "The Old Nest." Director Wallace Worsley will this week complete the photography on Leroy Scott's story "The Night Rose." Tom Moore's next picture will be "Beating the Game." Victor Schertzinger will direct it. Director E. Mason Hopper and "The Bridal Path" company are still at Santa Barbara taking exteriors, and are expected to complete them soon.

# "Bars of Iron" Is Scheduled to Be Released on March 6

"Bars of Iron," tenth in the series of Stoll Film Corporation productions published in this country since January 1, will be released March 6, according to an announcement just issued. The film is an adaptation, made by F. Martin Thornton, who also directed the production, from a novel by Ethel M. Dell.

The setting of the story is in Australia and in England. Roland Myles plays the part of a young traveller who runs into more adventure than he has bargained for, in an Australian sheep town. The story starts out with his fight with the bully, known as "Samson" because of his strength. The fight had a surprising ending.

One of the novelties is a fox-hunt scene, in which Reynard is followed by the eye of the camera from the time he is "raised" until he is cornered, with "close-ups" of the quarry.

## To Begin in March

For the next two weeks Martha Mansfield, Selznick star, will be busy getting ready for her production, "The Fourth Sin." Myron Selznick, production manager of Selznick Pictures Corporation, says the first scenes for the picture will be shot the latter part of the second week in March.

The story is by John Lynch, picturized by the R. Cecil Smiths. Alan Crosland is director.

## Bowery Background for Lytell Special

New York's Chinatown and the Bowery will form one of the many interesting scenes in Bert Lytell's latest picture, "The Man Who," which Maxwell Karger is directing for Metro.

The familiar down-and-outer who fringes the dives of the lower Bowery, the dregs of many nations who restlessly drift through the neighborhood of the old Five Points Mission section and the cosmopolitan throngs who mingle curiously with the impassive Celestials in Mott, Pell and Doyer streets, will all be swung under the camera eye when Lytell's company invades that portion of New York.

That the proper characters may not be missing when actors invade that section of New York City George A. McGuire, assistant to Director Maxwell Karger, has been busy rounding up some of the Chinatown celebrities and instructing them in the parts they will be expected to perform before the camera.

## Tearle to Star in East Indian Film

"The Man of Stone," an East Indian story by John Lynch and Edmund Goulding has been selected by Myron Selznick, production manager of Selznick Pictures Corporation, as the next starring vehicle for Conway Tearle. Work on the production is scheduled to start during the second week in March at the Selznick Fort Lee studios under the direction of Henry Kolker. The story is one of East Indian romance and intrigue. The plot was furnished by Edmund Goulding.

# Passengers on Adriatic View Showing of Metro Photo Drama

Passengers abroad the White Star liner Adriatic had opportunity Saturday evening February 19 to witness the marine premiere of Metro's picture presentation of "The Four Horsemen of the Apocalypse."

The Adriatic's passengers enjoyed the novel distinction of attending the first public presentation of this record-breaking photodrama which is to open in New York early next month.

Arrangements for the mid-Atlantic premiere were in the hands of John Macrae of the firm of E. P. Dutton and Company, the American publishers of Blasco Ibanez's book successes.

"The Four Horsemen" is a Rex Ingram Production.

## Signed for Lead

Winifred Westover has been engaged by Myron Selznick, production manager of Selznick Pictures Corporation, to play the leading feminine role in the forthcoming Conway Tearle production, "The Man of Stone."

Pinehurst General Office
Pinehurst, N. C.
CAROLINA THEATRE
Feb. 13th, 1921

Vitagraph Branch Office,
Washington, D. C.
Gentlemen:

I cannot refrain from congratulating you on the splendid production you have made of the famous old story of "Black Beauty."

I have run nearly all of the big productions of all the producers that are really worthy of the name of "big," but I have yet to run one that met with such universal approval and commendation as did "Black Beauty." Vitagraph certainly has done this beautifully.

If exhibitors are wide awake for pictures that will add prestige to their theatres as well as dollars to their pockets, they will certainly avail themselves of this great opportunity, for "Black Beauty" will not only draw the better class of people to the theatres, but it will satisfy them thoroughly after they come.

It is one of a few special productions on which an exhibitor can raise his admission price with the absolute assurance that his patrons will consider it well worth the added price. "Black Beauty" is a credit to the industry.

Here is a little personal story that may interest you. Among our guests here is a well known banker who seldom goes to the "movies" when he is at home because so few of them he considers worth the time spent in seeing them. He came to see "Black Beauty." At the matinee the next day he was back with four others whom he brought. Over at Southern Pines, the second night, he was there with an automobile load of friends, and he told me he enjoyed it more the third time than the first.

That's some recommendation for "Black Beauty."

Very truly yours,
(Signed) CHAS. W. PICQUET.

# *Raoul Walsh Asks Damages of $245,000, Charging Mayflower Violated Contract*

A SUIT in which $245,000 damages is asked from the Mayflower Photoplay Corporation, of 1465 Broadway, has been filed in the Supreme Court by Raoul A. Walsh, of 70 East Seventy-seventh street, a well-know director.

Walsh states that on October 24, 1919 he entered into an agreement with Isaac Wolper, now president of the Mayflower Photoplay Corporation, to be director either for Wolper or for any corporation he might assign the agreement to. This agreement, it is charged, was to cover a period of three years at a weekly salary of $2,500. On December 1, 1919, Walsh avers, the contract with his consent was assigned to the Mayflower Corporation which, he says, accepted the conditions of the contract, and he embarked on his duties for them as director and continued as such until February 12, last.

On this date Walsh alleges he received a letter from the Mayflower Corporation signed by C. Philip Wardner, its attorney, dispensing with his services on the ground that he had violated his part of the conditions of the contract.

Walsh charges that at the time of his peremptory dismissal, four weeks' salary, amounting to $10,000, was due him, which has asks the court to award him judgment for, plus $235,000, representing the ninety-four weeks' balance of the contract which he claims is due him, on the ground that he is the injured party, that he has not violated the terms of his contract, and claiming he was wrongfully discharged. As it is claimed the Mayflower Corporation is a Massachusetts one. Walsh, has obtained a warrant of attachment against the property of the Mayflower Corporation within this jurisdiction, which is now in the hands of the sheriff for execution.

*JOHN E. STOREY*
*Sales manager of Associated Exhibitors, Inc.*

# *Associated Exhibitors Names J. E. Storey Sales Manager; Assumed Office March 1*

JOHN E. STORY, for the past year assistant to Elmer Pearson, director of exchanges, of Pathe Exchange, Inc., has been named sales manager of the reorganized Associated Exhibitors, Inc. Mr. Storey assumed his new duties on March 1.

E. A. Eschmann, feature sales manager of Pathe for nearly a year, succeeds Mr. Storey as assistant to the director of exchanges.

The qualifications of Mr. Storey for the piloting of the Associated Exhibitors sales force, are of such marked proportions as to guarantee him success in his new venture.

Mr. Storey is one of the oldest members of the Pathe sales force, which, incidentally, he joined nearly four years ago as manager of the Kansas City branch. From that post he was named manager of the Pacific Coast Division, and his work in that capacity was so noteworthy that almost exactly a year ago, he was brought to the home office as assistant to Director of Exchanges Pearson. In all around sales experience, Mr. Storey is thoroughly equipped. He gained his early experience in the Middle West, while with the Union Pacific Railroad. Then in 1916, he allied himself with motion pictures, operating in the Missouri territory.

# *Paramount's New York Exchange Preparing to Beat Records During "Kent Week"*

ENTHUSIASM among New York and New Jersey exhibitors over Paramount's "Kent Week," which runs from March 27 to April 2, has so far exceeded expectations that Famous Players-Lasky Corporation's New York Exchange has the positive assurance of beating the great record established Paramount Week, last September, when over two hundred houses played an entire week of Paramount pictures.

### *Made Their Plans*

When Manager H. H. Buxbaum and his associates of Paramount's New York Exchange planned for this special week, in conjunction with every other Famous Players-Lasky Exchange throughout the country, it was determined that what is said to be the largest film exchange in the world should carry off first honors in this country-wide drive and beat all previous records.

When it is stated that over two hundred exhibitors played all-Paramount programs last autumn on Paramount Week, it will be seen that the New York Exchange, set some mark to shoot at. In order to separate the idea from the minds of exhibitors that the annual Paramount Week had been changed from September to March, Mr. Buxbaum decided to call the coming drive "Kent Week," in honor of Paramount's new manager of distribution, Sydney R. Kent.

## *Smith Elected Head of Los Angeles Association*

William S. Smith, general manager of Western Vitagraph, was elected president of the Motion Picture Producers' Association of Los Angeles, at its February meeting. The other officers chosen were: first vice-president, Abraham Lehr, Goldwyn; second vice-president, Joseph W. Engel, Metro; third vice-president, Charles H. Christie, Christie; treasurer, Frank A. Garbutt, Famous Players-Lasky; secretary, W. J. Reynolds.

Mr. Reynolds, the secretary, reported the thorough success of the producers' new buying corporation, which has already been paying dividends to the members for four months. Articles of standard equipment are purchased in sufficient quantity to supply all studios at a distinct saving over individual orders.

## *Warners Sue Powers*

That Albert and Henry Warner, who with Patrick Powers at one time composed the Warner Features, Inc., motion picture producers, are suing Powers as a result of that joint association, was disclosed by the filing in the New York county clerk's office of a bill of particulars by the Warners in the action.

Powers, through his attorney, demanded that the plaintiffs furnish him with a bill of particulars. This document charges that the Warners sold to Powers the minority stock of the former Warner Features, Inc., in 1913, and that there is $7,000 due them which Powers promised to repay, but has failed to do so.

## *Hammons Returns from Month's Trip to Coast*

E. W. Hammons, president of Educational Films Corporation of America and its distributing subsidiary, Educational Film Exchanges, Inc., returned to New York this week after a month's trip to Los Angeles. While on the West Coast he held conferences with the various units producing pictures for Educational and made a number of suggestions that were prompted by his study of exchange and exhibiting conditions through the United States and Canada.

Mr. Hammons found the film producing colony greatly interested in the progress that has been made by Educational, and the plans of a number of producers of short subjects were laid before him. However, he stated that while some important preliminaries had been completed, he was not yet ready to announce the acquisition of further product.

## *Mary and "Doug" Going on Vacation to Mexico*

As soon as Mary Pickford completes her scenes for "Through the Back Door," her fourth United Artists production, scheduled as an early spring release, she will hie herself to Mexico City with her husband, Douglas Fairbanks, where they will celebrate their first wedding anniversary and also enjoy a short vacation.

During their absence preparations on the script for "Little Lord Fauntleroy" will be carried forward by Bernard McConville, who is adapting this world-famous story to the screen, and the work of making "The Three Musketeers" ready for the camera will be conducted by Edward Knoblock, noted British dramatist, to whom has been allotted the task of converting the Dumas classic into celluloid.

# Ruth Roland Serial Heads Pathe Schedule for Week of March 13

Believing "The Avenging Arrow," the new Western Pathe serial starring Ruth Roland, to be in a class by itself, Pathe Exchange, Inc., has scheduled the first episode, "The Vow of Mystery," as the principal offering to head the release for the week of March 13.

"The Avenging Arrow," Miss Roland's eighth Pathe serial, is said to be superior and more pretentious than any of her previous chapter plays. It is an adaptation of Arthur Preston Hankins' magazine story, "The Honeymoon Quest," put in serial form by Ben R. Cohen and produced under the supervision of Robert Brunton. W. S. Van Dyke and William Bowman were the directors.

There are colorful settings replete with thrills, telling the adventures of a girl both born and raised in Southern California.

Miss Roland is said to have an unusually fine opportunity to display her emotional ability. The star's supporting cast includes Eddie Hearn, Virginia Ainsworth, S. E. Jennings, Otto Lederer and William Steele in the principal roles.

Anita Delgado is the heroine portrayed by Ruth Roland. Her ancestors some generations back were Spaniards of wealth and noble rank. Their great wealth was stimulus enough to create enemies, and as a hidden fortune had eluded many generations of their neighbors.

The opening chapter, "The Vow of Mystery," shows the brave fight of the older Delgado to prevent the menace which he is sure will visit his daughter on Fiesta Day, her twenty-first birthday.

# "The First Born" Has a Large Number of Exploitation Angles

The splendid exploitation possibilities which are to be found in "The First Born," super-special production, starring Sessue Hayakawa, are being illustrated by practical results obtained by typical exhibitors in many parts of the country, Robertson-Cole says.

How the live exhibitor can put this production over very effectively was illustrated by the way it was done by Francis J. Gilbert, manager of B. S. Moss' Regent Theatre, situated at 116th street and Seventh avenue, New York City. Mr. Gilbert used some very original but very inexpensive touches.

At the 81st Street Theatre, situated on upper Broadway, New York, Frank A. Girard, manager of the house, also reported excellent business. Most of the exhibitors who are booking the picture are making arrangements to give it an unusual presentation such as was put on by the Strand Theatre, New York, the Strand Theatre, Brooklyn, and the Strand Theatre, Newark, N. J., the first three houses in the country to show the attraction.

## Telephone an Aid to Screen Comedy

The telephone long ago proved its value industrially, but its possibilities in fun-making has been developed to the *n*th dgeree by Elmer Harris in his latest Realart comedy, "Ducks and Drakes."

This picture, built around the adventures of a modern young woman and her telephone, is by the co-author of "So Long Letty" and "Canary Cottage." It has been adapted by its author as a screen vehicle for Bebe Daniels, who is seen in it as heedless Teddy Simpson. Picture patrons will see the screen version of the comedy first, its appearance on the speaking table being slated for a later date, it is said.

## Pictures at Lecture

Some of Charles Urban's Kineto Reviews, of "The Living Book of Knowledge," were exhibited recently at a meeting of the Academy of Natural Sciences in Philadelphia. They furnished the illustration for a lecture delivered by Arthur H. Fisher, "An Animated Photographic Journey Through the Philadelphia Zoological Gardens."

# Texas Theatres Do Capacity Business with Young Features

When Clara Kimball Young appeared in person in Houston and literally swept the town off its feet, overshadowing in local interest all the political battles now raging in that vicinity, there was good reason why the Queen Theatre, Equity says, should do a record-smashing business on "For the Soul of Rafael," her third Equity release.

The crowds that lined the streets for blocks in a vain attempt to gain entrance to the theatre, came to see the Equity star in person, as well as the picture she appears in. It was therefore natural to expect the unexcelled box-office receipts reported by the Queen Theatre on the day of Miss Young's personal visit.

But when Miss Young left Houston for San Antonio the crowds continued to come to the theatre merely to see the picture without seeing the star in the flesh.

In San Antonio the Empire Theatre gives a similar account of unparalleled business throughout the half-week run of "Midchannel." Miss Young appeared the opening night, after which she immediately left for Dallas, and her triumph is said to have been no less in the last named city.

# "See My Lawyer," with Popular Cast, Is Soon to Be Released

Robertson-Cole announces the release, in the near future, of "See My Lawyer," a super-special production directed by Al Christie and starring T. Roy Barnes. In adapting this play to the screen Al Christie added a little "pep" and Barnes, appreciating the fact that the camera gave him a wider scope out-did himself, it is said.

In the supporting cast, Mr. Barnes has with him such popular screen artists as Grace Darmond, Lloyd Whitlock, Jean Acker, J. P. Lockney, Tom McGuire and Bert Woodruff. All of the above mentioned are familiarly known by movie followers throughout the country. Miss Darmond co-starred as one of the famous quartet of fun makers in "So Long Letty" in which T. Roy Barnes appeared also.

The story of "See My Lawyer" runs through a maze of funny episodes, it is reported, and it is said to be a photographic masterpiece.

*"GOSH ALL HEMLOCK—CAN'T YA FERGIT THIS HERE GAL FOR A SECOND—NOW GIT!"*

*Pa reprimands Larry Semon in his new Vitagraph comedy, "The Hick." Maryon Aye is the girl*

# Able Showmanship Helped Put Over "The Devil" in Boston

Able showmanship has made "The Devil," starring George Arliss, a triumph in Boston, it is reported. One of the biggest weeks in the history of Gordon's Old South Theatre in the Hub was recorded through the capable exploitation of General Manager McGinnis, of the Gordon Theatres, backed by a laudable presentation.

Mr. McGinnis took advantage of many channels of exploitation and publicity, never resorting, however, to the sensational or startling. The campaign was begun when several days before the picture opened at the Old South, all of the Boston papers carried teaser advertising which culminated with smashing advertising in the Saturday evening and Sunday newspapers.

## New Rolin Comedy

"Paint and Powder" has been selected as the title of the next Rolin Comedy in which the Vanity Fair Girls and Eddie Boland are featured, to be released by Pathe March 6. The scenes are laid in a beauty parlor. Eddie Boland, now an established screen comedian, shows by his subtle comedy methods that a makeup is not necessary to gain laughs.

## Griswold Signs Contract

Jack Griswold, manager of the Savoy Theatre, Syracuse, N. Y., has signed through H. E. Thompson, Hodkinson representative, a 100 per cent. Hodkinson contract under the terms of which he will play every Hodkinson release during 1921.

Civil marriages performed by Justice of the Peace, Greenwich, Connecticut. Telephone during day, 28 Greenwich. Address, Box 32, Greenwich.

# News of the West Coast

By A.H.GIEBLER

## Five Actors Producing

Charles Conklin, formerly of the Sennett forces, is now producing two-reel comedies for himself, with May Cummings and Max Ascher as principal support.

Jimmie Thompson, formerly of the vaudeville stage, has gone into pictures and is working on a series of comedies, two of which, "Stars of the Golden West," and "Jimmie to the Rescue," have been completed. Peggy Weightman and Otto Kottka support Jimmie.

Gale Henry, who has been contemplating a series of comedies for some time, is preparing the first story for production and expects to begin shooting soon.

Emmett Dalton, whose recent production, "Beyond the Law" has turned out so successfully, is arranging a series of five and six reel semi-western features.

Al Haynes has completed two of a series of twenty-six one-reel comedies directed by Jack Jevne, author of a number of screen successes. Haynes was formerly connected with the Christie company. The two comedies which have been made are entitled "His Narrow Fire-Escape" and "One Every Hour."

## Cinematographics

Alvin Wyckoff, photographer of all the Cecil B. DeMille productions at Famous Players-Lasky studio, has been appointed associate editor of the American Cinematographer, the organ of the American Society of Cinematographers.

Rene Guissart has been engaged by Marion Fairfax to film her new production, soon to be begun at the Hollywood studios.

S. S. Norton will be the cameraman for Director William Bertram, who is making "The Ranch at the Wolverine" at the Santa Monica studios with Jack Conway and Helen Gibson in the leading parts.

R. J. Berquist has solved a difficult lighting problem in filming certain dining room scenes in "Camille," the current Nazimova feature.

## New Hollywood Laboratory

The Crescent Film Laboratory, under the management of King D. Gray and William A. Sickner, has been opened at 7870 Santa Monica Boulevard in Hollywood. Mr. Sickner was formerly employed in the National Studios laboratory. The new plant is equipped with fire-proof vaults, cutting rooms, projecting machines and other appliances.

## Elect Officers

The Assistant Directors' Association, organized in 1918, with headquarters at the club rooms at 5444 Hollywood Boulevard, Los Angeles, for the past two years, has elected the following officers for the year: Scott R. Beal, president; Allen M. Watt, secretary-treasurer; and a board of five governors, Dave Allen, William Crinley, L. A. Howland, Fred C. Tyler, and Roy H. Marshall.

## Moves to Los Angeles

Mrs. M. A. Smith, dealer in state rights productions, formerly located in San Francisco, has established herself in a suite of offices in the Baker Detwiler Building.

## Baggot to Direct

King Baggot, actor and director since the early days of the films, has been engaged by Universal to direct a series of special features. He is now selecting stories and a cast, and expects to begin producing within a week or two.

## Under New Policy

The Symphony Theatre, which has been undergoing alterations, opened on Washington's Birthday under a new policy, and with the new Thomas H. Ince production, "Lying Lips," as the chief attraction. Dr. H. B. Breckwedel is proprietor of the Symphony, and has made arrangements for first run privileges of all the Associated Producers' output.

## Butler Signs Lesser

Dave Butler has signed a new contract with Irving Lesser to make a series of pictures in which he will play the leading role. Fred Butler, father of Dave, and himself a theatrical director of many years' experience, will direct Dave.

## Off for New York

King Vidor, producer of "The Sky Pilot" for First National exhibitors, left this week, accompanied by his wife, Florence Vidor, for New York, to witness the premiere of his new feature.

## "Doc" Willat Goes East

C. A. Willat, president and general manager of the Willat Productions, Inc., has gone to New York with the print of "Partners of the Tide," Irvin V. Willat's second independent production.

## Tourneur Moves

Maurice Tourneur, who has been producing his recent features at Universal City, has moved to the Ince studios in Culver City.

## Oakley Productions Moves

The Oakley Super-Quality Productions has moved its offices to 931 South Grand avenue and is completing the editing of its initial production, a two-reel satirical comedy entitled "The Poor Rich." J. W. Early directed.

## Assist Hoover Drive

A twelve-hour all-star entertainment was held last Thursday in Philharmonic Auditorium for the benefit of the Hoover fund. Under the guidance of Gore Brothers and Sol Lesser, a constellation of stars, both of the stage and screen, were assembled. Among the film folk were Jackie Coogan, Johnny Jones, William Desmond and Wallace Reid in a comedy sketch, Wesley Barry, Carter de Haven and Harold Lloyd in a reading act, Mildred Harris, Sessue Hayakawa, Betty Francisco, Billie Rhodes, Walter Hiers, Bebe Daniels, Clara Horton, Eddie Sutherland, Jack Conway, Ben Turpin, Ora Carew and Richard Headrick. Charlie Murray was master of ceremonies.

## To Film "Lorna Doone"

Maurice Tourneur, member of the Associated Producers, is planning to go to England to film R. D. Blackmoore's novel, "Lorna Doone." The final details have not all been settled, but so far the arrangements are to make all the interiors in California and then take the entire company to England to finish the production. Practically all the leading parts will be taken by American players.

## Author Returns East

Katherine Newlin Burt, member of the Eminent Authors, who has been at the Goldwyn studios for the past few weeks, returned to her home in Princeton, N. J., this week, accompanied by her husband, Maxwell Struthers Burt, poet, essayist and short story writer.

## In Its Ninth Week

"A Connecticut Yankee in King Arthur's Court," which is in its ninth week at Miller's Theatre, has established the record for duration of photoplay engagements in Los Angeles. According to Fred Miller, nearly 400 performances have been given.

## Leaves for South Seas

W. Somerset Maugham, noted English playwright who has been at the Lasky studio for two months studying the film industry, left this week for San Francisco, where he will sail for the South Seas Islands to be gone indefinitely.

## Oriental Film Man Here

K. Mukaeda, representing the Oriental Film Company, is in Los Angeles buying film for Japanese interests. He states that the Louise Glaum picture, "The Lone Wolf's Daughter," made a great hit in Japan, and he has arranged to secure other pictures featuring Miss Glaum.

## Absorb Special Pictures

Warner Brothers, film producers, announce that they have taken over the interest of the Special Pictures Corporation, together with its lease of the Jesse D. Hampton studios. A number of comedy stars under contract with Special Pictures will probably be retained by Warner Brothers under the new arrangements.

## Fixes Sunday Fee

A fee of $50 a year has been fixed by Lockport, N. Y., for Sunday picture presentations. The board of aldermen after receiving a veto from the mayor of the city of their recent resolution fixing the above fee, overrode by unanimous vote the veto. An amendment to ask the corporation counsel's opinion as to making the fee retroactive to January 1, 1921 was lost.

# In the Independent Field

By C. S. SEWELL

## Press and Showmen Praise Kineto

In commenting on the growing importance of short subjects, the Kineto Company of America refers to the increased space being given these subjects in the daily press reviews, especially in New York. For example, a recent Kineto Review, "Nature's Handiwork," shown at the Capitol Theatre was praised and given prominence over the feature attraction on the same program by the New York Globe.

Mr. Urban also refers to the first issue of the Kinema-Franklin News published by the Kinema and Franklin Theatres in Oakland, Cal., which devotes considerable space to the "Movie Chats" which are regular attractions at these theatres. "No clever magazine editor ever crammed more interesting subject matter into shorter space," says this publication. "Urban has the faculty of picking subjects which are not only of high educational value, but genuinely interesting to old and young. With the aid of clever sub-titles he will interest his audiences in the queer customs of people, or animals or flowers. It would take a long column to list the many interesting subjects covered in the brief reels, but this is the variety that makes them so very interesting."

## Fine Posters for "Mother Eternal"

Graphic Film Corporation announces a special exploitation campaign for Ivan Abramson's newest production, "Mother Eternal," starring Vivian Martin. Contract has been let for posting a number of twenty-four sheets throughout New York City, which were designed by William Denbaugh, who will also prepare the art work for the one, three and six-sheets and a press book in colors.

There will also be an unusual exploitation guide, together with the regular line of accessories, including sepias and hand-colored photos in two sizes and oil paintings.

## Sameth Sales

J. J. Sameth announces sale of "Hearts o' the Range" to A. S. Steinberg, of Pittsburgh, for Pennsylvania and West Virginia; Trenton Film Company, of Kansas City, for western Missouri and Kansas; W. I. Film Service, of Indianapolis, for Indiana.

## More Evidence of Prosperity

ADDITIONAL evidence of the stability, growth and promising future for the independent field continues to accumulate. Although only three weeks ago, in issue of February 19, attention was called to the encouraging outlook in the state rights market as evidenced by increase in production activities, enlarging of offices, and reports of greater number of territorial sales, so much has happened in the short space of time since then, and developments are following each other with such rapidity, as to deserve special mention.

Eight more companies have entered the national distribution field. World Film Corporation, formerly one of the leading program companies, after months of preparation starts out with two big specials and several other productions; three organizations long in the foreign field are invading the domestic market, Export & Import Film Company are offering two seven-reelers, "The Mask," produced by Colonel Selig, and "Kazan," a Curwood story; David P. Howells has formed a company to handle "The Hope Diamond Mystery serial, and E. S. Manheimer has done likewise with a Burton King picture, "Every Man's Price." Walsh-Fielding announces a forthcoming feature; Franklyn Backer is offering Norma Talmadge reissues, H. Slutzker presents "The Life Mask"; Westart Pictures has a series of Al Hart westerns, and Sunset Pictures Corporation, of Youngstown, Ohio, offers a series of two-reel comedies.

Independent Films Association takes over the Griffith studios in California where "Intolerance" was made, to house its four producing units, and Doubleday Company is building a studio for Capital's Lester Cuneo westerns, while Irving Lesser signs David Butler for a series of five-reelers.

Among the exchanges, Northway Film Corporation and Arbest Film Company open exchanges in Utica, while J. W. Dooley establishes new exchange in Syracuse, George A. Falkner in New Jersey, Fred Meyers and Leo Leibel in New York, and Wabash Film Exchange in Chicago, and Lightning Photoplay Company, of Boston, reorganizes and enlarges.

Aywon Film Corporation, Jans Pictures, and Sunrise Pictures Corporation move to larger quarters. National Exchanges start distribution with Kineto Reviews and a feature, "Welcome Children"; Film Market announces "The Supreme Passion," Plymouth Pictures "Every Woman's Problem," Joan Film Sales Company "Annabel Lee," Graphic "Mother Eternal," an Abramson picture, while Victor Kremer announces completion of the first Texas Guinan western and Salient Films the first Muriel Ostriche feature. C. B. Price appoints Roderick Ross his western representative in Chicago, and Maurice Fleckles announces formation of Film Distributors' League to handle Triangle reissues.

All of which shows that cries of pessimism in the independent field are largely unfounded, and indicates abundant faith in all branches, from exchange to producer, in the wonderful future for the State right market.

C. S. SEWELL.

## Jans Closes Sale of All Territory

Herman F. Jans reports he has concluded the sale of the only remaining territory on "Madonnas and Men" and the three Olive Tell pictures, "Wings of Pride," "Love Without Question" and "Woman's Business," to F. W. Chatburn Enterprises of Los Angeles, which bought rights to Missouri and Kansas.

Mr. Jans made a flying trip to attend the Toledo premier of "Madonnas and Men" at Loew's Valentine Theatre and reports that on Sunday, February 20, the opening day, there was a line a block long in front of the theatre all day. He was host at a box party including several prominent Ohio people.

## Canyon Announces "The Last Chance"

The next feature with Franklyn Farnum as the star which is to be released by the Canyon Pictures Corporation will be "The Last Chance." It was produced by Colonel Wm. N. Selig, written by William E. Wing and directed by Webster Cullison.

In this production stress was paid to scenic backgrounds and human interest. The picture is a "semi-western," for half of the action takes place in the eastern part of the country and ends in the foothills of the Rockies. "The Last Chance" is the fifth of a series of six Franklyn Farnum features.

## Many Territories Sold on "Cuneos"

The following sales of rights on the series of Lester Cuneo features have been made recently by Capital Film Company: California, Nevada, Arizona and the Hawaiian Islands to Sol Lesser's All Star Feature Distributors, Los Angeles; Maryland, Delaware and District of Columbia to Peter Oletsky, of Federated Exchange, Baltimore; Texas, Oklahoma and Arkansas to G. Underwood, of Specialty Film Company, Dallas; and Western Pennsylvania and West Virginia to F. S. Niggel, of Apex Pictures, Pittsburgh.

## Books Hyland Film

Sunrise Pictures Corporation reports that "The Price of Silence," starring Peggy Hyland, has been booked for presentation in the Loew theatres in New York, commencing March 21.

# In the Independent Field

## World Film Enters State Rights Field with Variety of Features

World Film Corporation will enter the state right field on an extensive scale, announces Milton C. Work, president of the company, and has acquired either ownership or distribution rights to a large number of features of various classes, on which they will also dispose of the foreign rights.

Confident that there is a big demand for state right pictures, World Film officials soon after the corporation disposed of its distributing organization began to lay extensive plans which are now nearing fruition. A large number of productions have been subjected to screen examination and several selected. It is stated that a number will be immediately released to state right buyers on terms that will enable them to make a substantial profit and additional pictures will be added every few weeks.

The World Film offering will embrace not only big special productions, but also cheaper yet attractive features of good quality, and will include all types of subjects, society dramas, detective stories, comedy dramas, westerns, etc.

Mr. Work calls particular attention to "The Wakefield Case," starring Herbert Rawlinson, the latest production of Lawrence Weber, Inc., described as the highest type of American detective drama with an unusually baffling mystery, in which the star is supported by Florence Billings and an excellent cast. Also to "Whispering Shadows," starring Lucy Cotton, an unusual picture made by Emile Chautard for Mayflower which took six months to produce and which deals with the timely question of whether the dead have the power to warn their loved ones in this world of impending danger.

"The Wakefield Case" opens in London, several important scenes occur on an ocean liner, and the last two reels are laid in the suburbs of New York. "Whispering Shadows" is said to leave the problem of spirit communication in such a manner that both those who believe in it and those who are scoffers can contend that their arguments are borne out. A feature of the picture is the presence in one of the principal roles of Celestine Saunders, an internationally known medium.

The company will also handle a large number of westerns, with Edythe Sterling and other stars, including four pictures in which Eileen Sedgwick and Joe Moore are co-stars. Mr. Work also referred to a $100,000 society-mystery story starring Molly King.

World Film Corporation is also reissuing a selected list of features from the four hundred negatives in possession of the company. They have been re-edited and newly titled. Special mention is made of "The Moonstone," co-starring Eugene O'Brien and Elaine Hammerstein, Clara Kimball Young in "Hearts in Exile" and "The Yellow Passport," Ethel Clayton in "Souls Adrift" and a number of Alice Brady features.

Mr. Work believes that every picture is susceptible of improvement in the hands of skillful editors and states that the World plan has been held back until each picture has received attention of the World editorial staff headed by Harry Chandlee and W. B. Lamb.

New paper, photos, press books and accessories have been prepared for all of the subjects, both new and reissue, which will be handled by World Film Corporation on the state right field

### Buys "County Fair"

S. & T. Film Company, a new organization located at 908 Walnut Street, Kansas City, headed by Ralph Simmons and Hugh Taylor, announces that it has secured rights to "The County Fair," distributed by Guy Croswell Smith, Ltd., for Missouri, Kansas, Nebraska and Iowa, Samuel Harding of Kansas City acting as their representative in closing the deal.

## Irving Lesser Signs David Butler for Series of Five-Reel Features

Irving M. Lesser announces the signing of a contract under the terms of which David Butler will be starred in a series of five-reel comedy dramas made under the Lesser banner, to be known as David Butler Productions. Studio space has been leased at the Brunton studios in Hollywood and interiors are being built for the initial picture, which will be an adaptation of Wallace Irwin's "Sophie Semenoff," published in the Saturday Evening Post.

The star's father, Fred J. Butler, who has managed his son in his previous theatrical endeavors, will be in charge of the productions, and George W. Stout, formerly with Mack Sennett and Haworth Productions, will be business manager.

The Butler company will be the third producing unit of the Irving Lesser organization; his second, "Peck's Bad Boy," starring Jackie Coogan, is rapidly nearing completion and is being titled by Irving S. Cobb.

The studio staff and cast are now being selected and actual filming has already begun.

Mr. Butler was reared in the atmosphere of the drama. His mother is an actress known on the stage as Adele Belgarde, while his father stage managed and directed stock companies in Los Angeles and San Francisco and for a number of years was affiliated with the Belasco interests.

David Butler's entrance in screen work is said to be due to his having been discovered by D. W. Griffith while appearing in stock in Los Angeles. Mr. Griffith used him in a number of productions, and more recently he has appeared in three other well-known features.

*"THESE ARE THE PAPERS—MY ABSOLUTE EVIDENCE OF HIS GUILT"*
*Grace Darling in the first J. W. Film Corporation picture, "Every Man's Price"*

## Dooley Forms New Company and Opens an Exchange in Syracuse

Thomas W. Dooley announces he has disposed of his interests in Dooley Exchange, Inc., Syracuse, resigned as president, general manager and director of the company, and opened another exchange on the ground floor of 565 South Salina Street under the name of the Exhibitors Film and Service Company. This exchange is centrally located, being opposite the Palace Theatre and three doors from the Strand.

The Exhibitors Film and Service Company will handle high grade features and short subjects, and in addition has secured the New York State franchise, north and west of Westchester County for the Synchronized Scenario Music scores and will also act as representative of the Nicholas Power Company, carrying a full line of accessories for the projection machines.

Mr. Dooley is well known to the exhibitors in his territory as he has been in the film business in upper New York for several years. He is a strong believer in the state right field, and believes that to prosper the exchangeman must give the exhibitor service and a "square deal" at all times.

Mr. Dooley is also confident that by purchasing one or two extra prints, the entire up-state territory can be handled from his Syracuse exchange, as this will enable him to insure the exhibitor having his show at least one day prior to the play date.

### Books Cuneos

Capital Film Company reports that the series of Lester Cuneo western features has been booked for the entire circuit of Ascher Brothers' houses in Chicago.

# In the Independent Field

## George Kleine's Company Produced Howells' "Hope Diamond Mystery"

The release of "The Hope Diamond Mystery" serial, which is being distributed on the state right market by Howell Sales Company, marks the re-entrance of George Kleine into the field of active film producing, as this serial was made by Kosmik Films, of which he is the president.

Mr. Kleine has long been identified with the industry; he was one of the pioneers and is responsible for some of the screen's greatest successes, such as "The Last Days of Pompeii" and "Quo Vadis," which were among the first big spectacles of the screen, and which he brought into this country.

"The Hope Diamond Mystery," while not as spectacular as these productions, is said by the distributors to have unsual exploitation possibilities which put it in the big money class, and to be another example of Mr. Kleine's knowledge of successful showmanship. In fact, the Howell Sales Company contends this serial has greater exploitation possibilities than any other picture and that they are in position to prove the assertion.

### Buys Turpins

The Wabash Film Exchange, one of the newest of Chicago's film marts, which will open for business early in March, has purchased from Warner Brothers twenty Ben Turpin reissues and will distribute them in this territory at the rate of one every week.

## Salient Starts Work on Second Feature "The Call of the Open"

President Goosmann of Salient Films, Inc., announces that production on the second of the series of pictures starring Miss Muriel Ostriche has begun under the direction of J. Charles Davis, 2d. The working title is "The Call of the Open." The company expects to leave in about three weeks to make the exteriors in the South.

The Erbograph studio will be used until Salient moves into their permanent quarters at the Claremont Studio, which they have leased for one year beginning April 1.

Director Davis is building an organization of artists and technical men who will be identified with all of Salient's productions. Harold Foshay, who also appeared in "The Shadow," has been signed up on a year's contract.

An original story, "For the Love of Pete," by Elizabeth Ethel Donoher, author of "The Black Panther's Cub," has been purchased and Margaret I. McDonald will write the continuity for it.

The present picture is from an original story written for Miss Ostriche, and is said to be different from any vehicle she has ever had and to offer her exceptional opportunities. It is a comedy drama, the scenes of which are laid in New York and in and around a small Southern town.

## Kineto Announces "Emerald Isle" Available for St. Patrick's Day

In response to the many requests from exhibitors throughout the country, the Kineto Company of America announces that its one-reel subject, "The Emerald Isle" will be available for theatres for the week in which St. Patrick's Day falls. It can be obtained through the local exchanges of National Exchanges, Inc., now established everywhere.

This is one of the finest of the Kineto Reviews and is the second to be offered through National Exchanges, the release date being March 14. It is stated to be an ideal subject for special presentation, many musical compositions being suitable for use in connection with it, such as "Mother Machree."

"The Emerald Isle" is filled with beautiful views covering practically the whole of Southern Ireland, and Charles Urban, who is titling it, has described it as "the story of a restful land of a restless people."

## Arrow Increases Hoxie Series to Six Features, Third Now Ready

The third picture of the series of five-reel features starring Jack Hoxie is to be released by Arrow Film Corporation March 1 under the title, "Dead or Alive." It is stated to be adapted from a well-known story and described as having everything that a good western should have.

W. E. Shallenberger, president of Arrow, who is now on the Coast, announces that Ben Wilson, who is producing this series, because of the commendation received on the first two, has decided to increase the total number to six instead of four as originally announced.

The fourth story has been selected and is now in work. It is called "The Sheriff of Hope Eternal."

## Robert W. Priest Holds Trade Showing of "Supreme Passion"

Robert W. Priest, president of the Film Market, Inc., held a trade showing of his feature picture, "The Supreme Passion," in the Simplex projection parlors the afternoon of March 1. The production was shown to the accompaniment of the piano played by Emma R. Steiner, a composer of note, and among those present was Charles T. Dazey, one of the co-authors of the piece and author of the well-known stage and screen success, "In Old Kentucky." A review of this picture appears in the "Newest Reviews and Comments" department of this issue. The production was also shown at another time to several theatrical and other friends of Mr. Priest, who are said to have praised it highly.

## Houdini Forms Own Company, Will Make Four Features a Year

The Houdini Pictures Corporation has opened offices at 220 West Forty-second street.

The purpose of the company is to make and release four feature productions a year, in which Houdini will be the star. The first release will be begun in a short time, the production being chiefly "shot" in the vicinity of New York City.

On his last tour of England and France, Houdini had a cameraman with him and many "shots" were made, as related in Moving Picture World at the time. Some show him entering and emerging from noted prisons, landing from aeroplanes on foreign fields, a jam with the French police and several good scenes in London.

This was all made with a view to utilizing the material in the forthcoming releases, and will serve to give an authentic foreign flavor to those scenes in which the action takes place abroad.

All of the productions will be made under the direct supervision of Houdini.

WATCH
SID SMITH
IN
Hallroom Boys Comedies

Supported by
Harry McCoy

*Smith has a bag of comedy tricks and a bundle of thrills that will keep your patrons yelling with joy.*

Current Release "HIGH AND DRY"
IT'S A PIPPIN

All Rights Controlled by
HALLROOM BOYS COMEDIES
1600 Broadway, New York City

# In the Independent Field

## Capital Uses Novel Exploitation for Boosting "Gasoline Alley"

Unusual advance interest is being created in the series of "Gasoline Alley" animated cartoons, which are to be released through Capital Film Company by Russell, Griever & Russell, and a representative of the company has furnished the following account of how it is being done:

"We felt that the world at large was keenly interested in automobiling, but realized we could not get the picture over without letting the world know what we were doing. We therefore planned a tie-up with various sources of publicity. First we sent a line to the newspapers syndicating Frank King's strip. Many gave us a story and a good many requested one-sheets to tie-up the strip and films.

We next adopted the novel stunt of sending the one-sheets to 500 garages in Chicago saying we would like to have them put them up. We then sent postcards to these garages requesting advice as to whether or not they had used the one-sheets. The results are still coming in and show wonderful results; many of them are willing to use more.

So successful has the garage stunt proven that we expect to use it in other cities, and we believe we have reached the public in an unusual way and much more effectively than if the posters were placed on fences or walls about town."

## Five Bookings for Sport Pictorials

Barney Fegan, of the Standard Film Corporation, reports to Arrow that he has booked the series of one-reel Sport Pictorials in the following houses in St. Louis: Del Monte, Missouri, Criterion, Shenandoah, Juniata, Florissant, Arco, Novelty, Moffett, Lowell and Lindell, and that they are proving very popular in the best houses in his territory.

Joe Friedman, of the Celebrated Players Film Corporation of Chicago, also reports this series has been booked for the new Senate Theatre and are enjoying excellent bookings in his section at better rentals than secured on the average one-reelers.

## Manheimer Sells Illinois for Feature Starring Grace Darling

Rights to the J. W. Film Corporation's first special production for independent exchanges, "Every Man's Price," starring Grace Darling, launched by E. S. Manheimer as the first of a series of big pictures, have been purchased by Gollos & Gollos, of Chicago, for Illinois.

This production is directed by Burton King and presents the star as the centre of a tense drama of New York society in which she is offered as the price of her fiance's dishonesty.

It is said to be an elegantly mounted production of strong dramatic value with a big climax. "Every Man's Price" will be followed by a second special feature within a short time, the title of which has not been announced.

*DAVID BUTLER*
*Starring in Irving Lesser Productions*

## Plymouth to State Right Feature with Dorothy Davenport as Star

Nat Levine announces that Plymouth Pictures, Inc., of which he is president, has acquired world rights to a five-reel feature, "Every Woman's Problem," starring Dorothy Davenport. The picture has been cut and edited by M. G. Cohn and J. F. Natteford and will be released on the independent market at once.

Associated with Plymouth in the marketing of this picture is A. W. Sobler, who was formerly director of exploitation for Goldwyn and associate advertising manager of Mayflower Photoplay Corporation. He is preparing an elaborate exploitation campaign on this production and plans several innovations in the way of exhibitor's accessories.

Miss Davenport was formerly a well-known screen player, but has been absent from the silversheet for some time, and this is said to be the first production in which she has appeared to reach the public in over two years. It is described as being of particular interest to women as it deals with sex equality not only in social life, but in the sphere of public service, presenting the aspirations, ideals and problems of women of today.

The star is presented as a woman attorney who devotes her life to public service, finally becoming governor, in which capacity she is faced with the problem of whether to pardon her husband, who is convicted of murder and sentenced to death, or to let the law take its course.

## Story of "Hope Diamond Mystery" Will Be Published in Book Form

Arrangements have been made by Howell Sales Company to have the story of the "Hope Diamond Mystery," the fifteen episode serial it is distributing on the state right market, printed in book form. There will be two editions, the first will be a clothbound to retail at regular prices. This will be published by Moffat, Yard & Co., and sold through book stores.

The second edition which will be larger, will be an attractive paper covered book on heavy paper with four illustrations in color and twelve in black and white, which will be sold to the exhibitor at fifty cents a copy.

The novelized verison will be written by H. L. Gates, who novelized "The Auction of Souls," and also wrote a 40,000-word story which was syndicated in Sunday newspapers. It will be published coincident with the release of the picture.

This is announced by the Howell Company as being just one of the many angles of service to be provided in connection with this serial which is claimed to have unusual exploitation possibilities.

## Vivian Martin Star of Newest Abramson Film "Mother Eternal"

Ivan Abramson, who has been filming the interiors of his newest production, "Mother Eternal," at the Estee Studios, New York, has gone to Palm Beach with his staff and players to film the exteriors, and immediately upon his return north will begin cutting and titling. He hopes to have the picture ready for presentation by April 15.

This production is said to treat life from an entirely different angle from his most recent success, "A Child for Sale," and it is portrayed by an excellent cast composed of Earl Metcalfe, Thurston Hall, Jack Sherrill, Vivian Coburn, Pearl Shepard, Cecil Kern and Baby Ruth Sullivan. Vivian Martin is the star.

## Mrs. Beach Helps Rex Re-Edit Film

Rex Beach called on Robert W. Priest recently and gave him a copy of the new continuity and titles of "The Ne'er-Do-Well," which is being reconstructed for the state rights market. Mr. Beach expressed himself as greatly pleased at the success he had been able to achieve in editing the picture, but gave his wife a large share of the credit, stating that her enthusiasm and knowledge aided him immeasurably in his work.

## Bids from Every District but One

There is only one territory in the entire United States that has not made inquiry as to the state rights of "The Supreme Passion," according to Robert W. Priest, president of The Film Market, Inc., and that is the Inter-Mountain States, comprising Colorado, Wyoming, New Mexico and Utah. Mr. Priest states, however, he is confident that Utah will be in line before another week rolls by.

Associated Exhibitors, Inc.
*presents*

# "What Women Will Do"

*An Edward José Production*

*Story by Charles A Logue*

Edward José,
*Sole Director*

Pathé
Distributors

*Associated Exhibitors Inc.*

*presents*

# "What Women Will Do"

SHE wanted to be decent.

She wanted to be loved by a decent man, to associate with decent people.

She was not bad all the way through; a woman rarely is.

Her sweetheart demanded that she advance his interests by double-crossing the persons who had befriended her. Should she be faithful to him or her better self?

A drama of both the upper and the underworlds, with the regeneration of a woman as the theme. From racetrack to the drawing rooms of high society it is always faultless in production.

It is the third big Associated Exhibitors production, made by exhibitors for exhibitors with a thorough understanding of the needs of the hour in bigger and better pictures.

ASSOCIATED EXHIBITORS INC.

25 West 45th Street, New York

PATHE *Distributors*

# In the Independent Field

*WILLIAM J. SCULLY*
*Director of Joan's state right picture, "Annabel Lee"*

## "Hallroom Boys" Comedies to Be Distributed Through Federated

Federated Exchanges will distribute the "Hallroom Boys" comedies, beginning in about sixty days, according to the terms of a contract just entered into between that company and C. B. C. Film Sales Corporation which is producing the series.

Jack Cohn, of C. B. C., announces that the contract is for the term of one year and covers twenty-six two-reelers, one to be turned over to Federated every two weeks. He also states that in a majority of instances this will not affect the present distribution of the pictures, as with two or three exceptions the present exchanges handling the comedies are members of Federated, as for example, Harry Charnes of Cleveland, Ben Amsterdam of Philadelphia, Joseph Friedman of Chicago, Dave Chatkin of San Francisco and William Underwood of Dallas.

Mr. Cohn states that C. B. C. is highly pleased with this arrangement and believes that it augers well for the idependent market as negotiations were under way with program organizations due to the striking success of this series, particularly the 1921 subjects, which have been shown in some of the finest theatres in the country.

## Scully Who Directed Joan Film Honored at Banquet in Boston

William J. Scully, who directed Joan Film Sales Company's state right feature "Annabel Lee," was guest of honor at a reception of the New England Camera Chapter at the Copley Plaza Hotel, Boston, recently. The occasion marked the completion of the five-reel picture starring Lorraine Harding and Jack O'Brien, adapted from Edgar Allen Poe's poem "Annabel Lee."

Joe Mitchell Chapple, for whom the picture was produced, was toastmaster and many tributes were paid to the young director. The film was shown to the guests and Director Scully was then presented with a miniature gold megaphone emblematic of his calling. The two stars of the picture were also guests at the reception.

Mr. Scully was formerly an amateur theatrical producer and six years ago joined the Biograph. He has been assistant director to a number of prominent directors such as Robert G. Vignola and George Fitzmaurice, and also directed "The Household Bully," a Herbert Kaufman subject.

### "Snapshots" Honored

"Screen Snapshots," the single reel fan magazine produced by Jack Cohn, of C. B. C. Film Sales Corporation, in conjunction with Louis Lewin, was selected for showing at the opening of the new Ambassador Theatre in Los Angeles. It was shown in connection with scenes of the theatre's opening during the entire week and captioned by the house, "Stars of the screen as seen away from the flaming arcs."

C. B. C. officials are proud of this selection of an independent subject for this theatre which has been styled the National Art Theatre of the screen.

### Sol Lesser Buys Two Lubin Films

Bert Lubin announces the sale of California, Nevada and Arizona rights on "West of the Rio Grande," starring Allene Ray to Sol Lesser's All Star Feature Distributors of Los Angeles. Mr. Lesser has also bought Lubin's first feature, "Honeymoon Ranch," for the same territory.

The only unsold territory remaining on "Honeymoon Ranch" is Ohio, Northern New Jersey and Canada.

### Sales by Backer

Franklyn E. Backer, of Horizon Pictures, Inc., has sold rights for six Southern states on a five-reel Norma Talmadge reissue, "A Daughter's Strange Inheritance," to Savini Films, nc., of Atlanta, and to Joseph Skirboll, of Pittsburgh, for western Pennsylvania and West Virginia.

### Brandt Buys Feature

Joe Brandt has just purchased a photoplay story called "Heart of the North, or the Twins of Destiny," from Edward Dowling, who, in addition to being the author of several other photoplays, wrote "The Greater Love," in which Vera Gordon stared. Mr. Brandt will use this as one of a series of feature releases he is to offer.

## Kremer Reports Sales on Guinan Series—First Film Now Ready

Curt Kremer, director of sales for Victor Kremer Film Features, reports the sale of rights for the entire series of Texas Guinan five-reel westerns to Richards & Flynn of Kansas City for Minnesota, North and South Dakota and Western Missouri and Kansas, and to Dave Mundetuk of Strand Features, Detroit, for Michigan.

The first of the series, "I Am the Woman," is now complete and was given a private screening before several buyers recently and is said to have elicited much praise. Francis Ford, who directed the production, also appears in the cast in the role of a secret service agent who unravels the robbery on which the story is based.

The second feature of the series, "The Girl Sheriff," is now being cut and the third, "The Wild Flower of the Range," is under way.

### Sale by C. B. C.

C. B. C. Film Sales Company reports the conclusion of an arrangement by which the western feature, "Dangerous Love," will be released in Minnesota, Wisconsin and North and South Dakota by First National Exchange of Minnesota.

### Joan Feature Heavily Booked

Commonwealth Film Exchange, New York, of which Sam Zierler is the head, has advised Joan Film Sales Company that an exceptionally large number of bookings have been secured on "She Played and Paid," the Fanny Ward feature and that a high quota which had been set on this production for the past two months has been exceeded.

An intensive sales drive was started as soon as the territory was obtained and within a week eighty-four bookings were secured, the average since that time has been eighty-one, and in numerous instances, it is said, that opposition houses have played the feature within the same week. It is expected that within the next two weeks the quota will be doubled.

### Pacific Film Company Offers Ovey Comedies and Two Features

T. E. Hancock, general representative of the Pacific Film Company, of Culver City, Cal., who is now in New York in the interest of his company's latest productions, the George Ovey comedies, announces that this series will consist of one-reelers and will be released at the rate of one a week through independent channels.

Mr. Hancock also states that his company now has ready for release the "Call of the Wild," in which little Frankie Lee, who scored such a success in "The Miracle Man," has been provided with an important role.

Another of the Pacific Film Company's releases which is now ready for the market is "The Fatal '30'," for which the producers have adopted the slogan of "A thrill a second."

Mr. Hancock is stopping at the McAlpin Annex and making his headquarters with the Producers Security Corporation, 516 Fifth Avenue.

# "The Kid" Violating Booking Traditions Everywhere Shown

"The Kid," Charlie Chaplin's six reels of joy, distributed through Associated First National Pictures, Inc., is not only breaking records everywhere but it is violating practicall every booking tradition ever established in the trade, going in day and date into competing houses and holding up as strong in all of them as it could have if booked exclusively into one.

Eighteen first run houses in Boston and suburbs ran the comedy for the solid week beginning February 14, and every house reports biggest receipts and the largest attendance in its history. Five theatres in Providence, R. I., put it on the following week and it repeated its record of being the biggest box office attraction and the greatest patron puller ever booked by the theatres. Milwaukee reports the peculiar situation of the overflow from "The Kid" causing record breaking business at another theatre, where the current attraction was pulling close to capacity houses on its own appeal.

In Boston the theatres running "The Kid" for the full week were Gordon's Olympic, Washington Street Olympic and Scollay Square Olympic, of the Gordon circuit; the Orpheum and Columbia, of the Orpheum circuit; the Shawmut, Modern, Beacon and Park, of the Shawmut circuit, and the Boston, Star, Bowdoin, Fenway, Exeter, St. James, Dorchester, Magnet, Strand and Hamilton. It was the first time in the history of the Orpheum that it has kept a feature picture for a full week.

The five Providence theatres showing it simultaneously during the week of February 21 are the Emery, Fay's, Strand, Modern and Rialto. The first two are combination vaudeville and picture houses, while the other three are devoted exclusively to the silent drama. All reported record breaking business.

In Milwaukee, the Rialto, the new Saxe house seating 850, was opened with "The Kid" as the attraction on February 12. The business done was overflow from the first performance and it is still running.

# "Ave Maria" and "Jane Eyre" Are to Follow "East Lynne"

Instead of a single production to follow "East Lynne" Hugo Ballin announces two. The first is a story written directly for the screen, entitled "Ave Maria." Following this will come a picturization of Charlotte Bronte's novel, "Jane Eyre," both of which, like "East Lynne," will be distributed by Hodkinson. Mabel Ballin will, of course, play the principal feminine role in the new picture.

"Ave Maria" is the work of a nun now deceased, Sister Eileen Brady of the Sisters of St. Dominick. Instead of a "religious" story as might be expected, the author narrates a powerful drama of the secular world, it is said. On the death of Sister Eileen the MS. of "Ave Maria" reverted to the church and in interviewing a priest on the subject of ecclesiastical detail for a contemplated production, the story was given to Hugo Ballin.

# "Gilded Lies" Is Scheduled to Be Released on March 20

From an exciting expedition in quest of the North Pole to the sudden realization of the fact that his financee has married another man is the awakening that shatters the worldly hopes of Keene McComb (Eugene O'Brien) in the latest Selznick picture, "Gilded Lies," announced for release on March 20. This latest O'Brien production follows in the wake of the current Selznick production, "Worlds Apart."

Martha Mansfield, the new addition to the Selznick constellation of screen celebrities, plays the feminine lead as the fiancee who, despite the fact that she is firm in the belief her sweetheart is still alive, is coerced by an ambitious aunt into marrying a promoter reputed to possess great wealth.

## Eileen Sedgwick Is in 'The Terror', a Serial

Production has started at Universal City on "The Terror Trail," a new serial in which Eileen Sedgwick will play a hazardous starring role under the direction of Edward Kull.

In no serial production in which she has heretofore been featured has the Universal serial star been required to do the dangerous feats which have been outlined for her in this production, it is said.

The story was written by John W. Gray and Edward Kull, with the supervisory collaboration of William Lord Wright, chief of the serial and short reel feature department. George Larkin has been selected to play opposite the star and will head an all-star supporting cast.

## G. R. Chester Is Directing Story

George Randolph Chester's, "The Son of Wallingford," is being filmed at Western Vitagraph. For a dozen years Mr. Chester's series of "Get-Rich-Quick Wallingford" stories have been extremely popular in America.

"The Son of Wallingford" is the latest of the series, written especially for the screen by Mr. Chester, who will personally direct the screen version. Mrs. Chester collaborated with her husband in writing the story.

A whole city must be turned over to the picture production for several days and one of the spectacular scenes will show a whole inland lake afire from blazing crude oil. There are also said to be many thrilling incidents, notable among them being the hero and heroine trapped in a boat on the blazing lake of oil.

Frank Heath has gone to California as assistant director for Mr. Chester. Bert Ensminger, of the Western Vitagraph studios, has been assigned to his staff also.

# Six Star Franchise Films Have Been Released Since January 1

With the release of "The Outside Woman," and "Out of the Chorus," Realart announces that seventeen of its thirty-six Star Franchise pictures have been made available to exhibitors holding the franchise. Six of the seventeen pictures have been released since January 1, 1921.

"Out of the Chorus," with Alice Brady as the star is a story of Broadway and Fifth avenue, dealing with the adventures of Florence Maddis, a popular chorus girl who marries into a very aristocratic New York family. Her new relations disapprove of the union and plot to discredit her in the eyes of her husband. For a time they succeed, but their efforts bring more complications than they dreamed of and the outcome, though happy, is unexpected.

The picture is adapted by Coolidge Streeter from a story by Harry Chandlee and William B. Laub. Herbert Blache directed.

Wanda Hawley, whose successful picture, "The Snob," is now playing throughout the country, is seen in "The Outside Woman." This is an adaptation of Phillip Bartholomae's stage success, "All Night Long." The scenarist is Douglas Bronston.

A comedy of a bride, an ugly (but valuable) idol, a busy fire escape and two unconventional servants, the picture presents what is characterized by those who have seen it as a riot of fun.

## Offer Trailers to Combat Blue Laws

C. A. Karpen, E. E. Basch, Arthur Weil and Leon Schlessinger, all of whom have been connected with motion pictures in various capacities, have organized the National Anti-Blue Law Association, with temporary offices at 220 West Forty-second street, New York City. Their avowed purpose adverse legislation and influencing is to aid exhibitors in combating public opinion.

The plan is to solicit members at $2 a year, the sum to entitle the exhibitor to receive free the first of a series of trailers attacking Blue Laws, and to receive additional trailers thereafter at a small cost each—probably 50 cents or $1. While the trailers would be issued weekly, it would not be compulsory for the exhibitor to take each one. The first trailer will probably be a cartoon.

## Binney Picture Is Finished

John S. Robertson, whose special production of "Sentimental Tommy" will be released shortly, has completed work on "The Magic Cup," starring Constance Binney. He is now cutting the picture and mapping out plans for his next production, starring Elsie Ferguson in "Footlights," an adaptation by Josephine Lovett of Rita Weiman's Saturday Evening Post story.

## Isis Dolls Up

The Isis Theatre, Bristol, Va., one of the finest theatres in the South, has dressed up its entire lobby with a new outfit of Newman frames, cabinets and fixtures specially arranged by the White Equipment Company, of Bristol. The Isis will also have a new daylight mirroroid screen installed.

## 'Truant Husband' on Lynch Circuit

"The Truant Husband" will be played over the entire Lynch circuit of theatres beginning with a full week's showing at the Rialto, Atlanta, Ga. The production is the Rockett Film Corporation's first production for Hodkinson release. It is a screen adaptation of an Albert Payson Terhune story and was directed by Thomas W. Heffron.

## Ringing the Changes

Wags of the industry are referring to it as
The Four Horsemen of the Eucalyptus.
The Four Horsemen with the Puckered Lips.
The Four Horsemen of the Poker Chips.
The Four Horsemen of the Paper Clips.
And then always is added the information—
"It's a certain success."

# "I'll have you selling ribbons before you're a year older" —said one Producer

Well I'm several years older and I'm still not selling ribbons, and if independent exhibitors and others in the independent field stick together, some producers will be selling ribbons before we will. Naturally they are angry because I did just what they have feared their stars would do i. e. break away, produce, and release pictures independently. Don't be a bit surprised if this happens in the period just ahead. The biggest stars in the business are beginning to realize that Independent exchanges, are better business getters, bigger exploiters of good pictures and stars than some National producers and it's true. If it isn't, why did a group of big stars break away and start their own organization? Answer that Mr. Film Magnate.

Dozens of stars have long wanted to do what I have done but lacked courage. Now that I have started the ball rolling others have confided to me that they will very soon follow my lead. This will benefit the Star, the independent exchange, the exhibitors and the public, for pictures will be made and sold on merit. The Independent field is the coming field. I'll go on record for that, here and now. Altho' it sounds boastful, I am told that I am the only big star in the independent field today. Naturally you would imagine that I would want no competition; that I would want the whole field to myself. Not so. Competition will make the independent field what it should be; the biggest outlet for the best pictures produced, and the quicker more stars produce independently, the better it will be for them and for the whole industry.

Exhibitors are wiring me almost every day about their wonderful success with "Hush." I predict they will have a bigger success with my latest production —"STRAIGHT-FROM-PARIS" which surpasses "Hush" in every way. Independent exhibitors can prove their belief in independently produced pictures by playing "Hush" and also booking and playing "STRAIGHT-FROM-PARIS" when it is released which will be shortly. It can be booked thru any Equity Franchise Holder or by communicating with Equity Pictures Corporation, Aeolian Hall, New York. I want to hear from independent exhibitors, exchange men and state right men, who believe as I do. Write me your opinion of my fight against all film monopolies. If you agree with me tell me so. I'm human and want encouragement and I want to hear from everyone of you who is seeking independence from those concerns who are attempting to get a strangle hold on the film business.

Clara Kimball Young

# *Mary Pickford to Make Film Version of the Famous "Little Lord Fauntleroy"*

MARY PICKFORD'S next film offering, says Bennie Zeidman, her new production manager, will be "Little Lord Fauntleroy," that literary classic written by Frances Hodgson Burnett and beloved by old and young alike the world over.

"We believe," said Zeidman, "that 'Little Lord Fauntleroy' will be Miss Pickford's best picture. Certainly greater opportunity for the display of her genius is offered in this vehicle than in any story she has ever undertaken. For the first time since she appeared in 'Stella Maris,' Miss Pickford will be seen in a dual role. In addition to playing Little Lord Fauntleroy, she will also assume the role of the boy's mother, and no two characterizations could possibly be so vastly different or so sharply contrasted as these.

Another circumstance that will make this feature particularly interesting, Zeidman pointed out, is the fact that for the first time in her career Miss Pickford will be seen as a boy throughout the entire picture. There have been instances where she has disguised herself in male attire in other productions, but never before has she ever undertaken to portray a boy throughout a whole play.

Bernard McConville, who made the screen adaptations of "The Connecticut Yankee," "The Old Swimmin' Hole" and many others, has been engaged to prepare the script of Fauntleroy.

## *To Film Marriage of Elinor Glyn's Daughter*

Elinor Glyn, famous British author of "Three Weeks" and other successful novels, will see her younger daughter wedded next Thursday, though the ceremony will be held at St. Margaret's, Westminster, and Madam Glyn will remain in Hollywood.

Madam Glyn was informed by wire last night that cabled instructions had gone to the London studio of Famous Players-Lasky British Producers, Ltd., from Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, that a force of motion picture cameramen be dispatched to the scene of the wedding and chronicle the ceremony in film.

The completed film will be rushed to Hollywood, where Madam Glyn is collaborating in the production of her first original story for Paramount, and on its arrival the noted writer will see her younger daughter, Juliet, wedded to Sir Rhys Williams, M. P., Bart, Colonel of the Welch Guards and D. S. O.

## *Joins Roach Comedy Forces*

The newest addition to the Hal Roach comedy forces on the West Coast, which recently completed the new three reel Harold Lloyd comedy, "Now or Never," an Associated Exhibitors release through Pathe, is Sam Taylor, who wrote the scenario for "Now or Never," and served as "gag man" during its production. Mr. Taylor formerly titled comedies for the old Kalem company, and more recently wrote feature continuity for Harry Morey, Bessie Love, and Alice Calhoun.

## *Sig Samuels' New Theatre in Atlanta to Open May 1*

Sig Samuels, the Atlanta exhibitor, has been spending a week in New York City in buying equipment for his big new Metropolitan Thatre, which is expected to open about May 1. The steel framework of the six-story building, part of which will be devoted to offices, was entirely in place by January 25. Most of the exterior masonry was in position three weeks later.

The Metropolitan will seat 1,600 people, with a ground floor capacity of 1,000. An orchestra pit, 13 by 30 feet, will give the management ample room for its regular orchestra of twenty-five musicians. A stage large enough for prologues or any other special presentations will be another feature of the theatre. The Metropolitan will be the home of the Associated First National Franchise in Atlanta.

Willard C. Patterson, general manager of the Samuels theatres, whose conduct of the Criterion has made him well known, will direct the destinies of the new house.

## *Scott Resigns*

Robert Scott has resigned as manager of the Vancouver branch of the Fox Film Corporation and has been succeeded by Mr. J. Plotter of Winnipeg, Man.

## *Kracke Buys Theatre*

The Little Theatre, Seattle, has been bought by Lewis Kracke from Joseph Danz, who also owns the Rialto, Dream, Imperial and Isis. Mr. Kracke comes from Petersburg, Alaska, where he was financially interested in a motion picture theatre.

## *Ask for Injunction Against Union Men*

Suit has been filed in the Third District Court, Salt Lake City, by the Swanson Theatre circuit of Salt Lake against the Salt Lake local of the American Federation of Musicians and the officers of the union to restrain them from the alleged spreading of propaganda to the effect that the American and Gem Theatres are unfair to organized labor.

The complaint states that the musicians have unjustly published and circulated circulars declaring the American and Gem Theatres to be unfair to union labor. A temporary injunction has been granted, and the case is pending final determination.

## *Semi-Annual Election*

The semi-annual election of officers of the Salt Lake Motion Picture Machine Operators' Union was held at Salt Lake City last week. The following officers were elected: President, J. P. Woodward; vice-president, F. H. Hicks; financial secretary, R. M. Wardrop; recording-secretary, H. A. Sims, Jr.; business manager, G. B. Hackett; sergeant-at-arms, Ralph Palusio; press secretary, F. H. Hicks.

The union is in receipt of two projection machines of late model, the gift of the Nicholas Power Company, of New York. The machines are being installed in the offices of the organization in the Boyd Park Building and will be used for demonstration purposes.

## *Elect Officers for Year*

Showmen of Salt Lake City and Ogden, members of the Theatrical Mutual Association, last week elected officers to serve a year. J. P. Woodward was named president, F. H. Hicks, vice-president; Ray Anderson, recording secretary; Fred Whittaker, financial secretary; R. J. Splan, treasurer; Kent Thompson, sergeant-at-arms; Dr. H. B. Sprague, physician; Edward Rawlins, chaplain, and C. C. Ring, marshal.

Kent Thompson, Edward Rawlins and Mort Koever were elected to the board of trustees. According to the officers, this organization, to which any theatrical employe is eligible, has been gaining strength during the past few months.

*1—LESSONS IN THE ART OF POSING. 2—"LESSONS IN LOVE." 3—LESSONS IN BURGLARY*
*Connie Talmadge in scenes from her new First National picture, "Lessons in Love," in which she is supported by Kenneth Harlan*

# The Educational and Non-theatrical Field

*Conducted by JESSIE ROBB*

## *Visual Instruction Interest Widespread; Pupils Buy Moving Picture Equipment*

THAT school children throughout the country are sufficiently enthusiastic about "going to school to the movies" to be ready to work for the price of a classroom projector if need be, is brought out by a compilation of news items published recently by the Society of Visual Education of Chicago, Ill. This information is evidence that when teachers, pupils and citizens once decide that motion pictures on school subjects mean better results with less effort and in less time, plus fresh enthusiasm and awakened interest in lessons, they will find a way to secure the necessary funds.

Many are the various ways of raising said funds. One plan that has been used over and over again with unfailing success, is to get some individual or organization to advance the cost of machine and screen and then put the projector to work giving school and community shows, thus making it pay for itself.

To show how widespread is the interest in visual instruction it may be said that in many towns in Georgia, Iowa, Michigan, Washington, Maryland, Indiana, Illinois, Ohio, Kansas and Louisiana, to name a few of the states, the projection machine and screen have been secured through the efforts of the pupils in the schools.

## *Mental Capacity of Apes Shown in Goldwyn-Bray*

In the Goldwyn-Bray Pictograph No. 7078 entitled, "One of Our Ancestors," an interesting as well as entertaining experiment in educational methods is recorded. Dr. W. H. Furness, of Philadelphia, eminent anthropologist, has tested out his theory that the early development of children parallels the mental growth of the anthropoid apes. The result of this experiment may now be seen on the screen.

The young African chimpanzee which Dr. Furness trained is shown doing many things that are easily performed by the young of the human species; for instance, distinguishing all the letters of the alphabet, tying and untying knots, using a screw driver, potting a plant and after, sweeping up the mess, and several other things. Dr Furness seems to have proved that his theory is correct, as the screen shows. On the same reel with this animal study is an automobile cartoon said to be highly amusing.

## *Pathe to Release Colored Film, "Behold the Man"*

All copies of Pathe's hand-colored biblical feature, "Behold the Man," will conform to the print used during the exhibition of the production at the Apollo Theatre, New York City, where on four successive Sundays the picture played to capacity. Prints of the subject are to be forwarded to each of the thirty-two Pathe branch offices and releasing arrangements will be shortly announced.

In its revised form, "Behold the Man" has the commendation of leaders of virtually ever religious sect. The picture lives over again the life of Christ from His birth to His crucifixion and has been reverently done.

## *Ford Weekly Takes You to the Bahama Islands*

Into the carefree, lazy atmosphere of the tropics with their easy-going industries and intoxicating liberties we are taken in the Ford Educational Weekly No. 6, "Tropical Sons." Grantstown in New Providence Island of the Bahama group is our destination.

It is a happy-go-lucky population to which we are introduced, ready to laugh and play—and work, if it does not call for too much exertion. Picturesque are the little pickaninnies playing around in their nondescript clothing, and also the older inhabitants in their heterogenous costumes.

The sisal industry is of paramount importance in Grantstown. Most of this work is done by the women and the sisal is shredded into long stands of fiber from which a binder twine is made.

The men work at fishing or in a stone quarry nearby, cutting out the soft stone and sawing it into blocks which are later used in the fashioning of houses. And worthy the brush of an artist are these houses against a background of tropical plants and flowers.

## *Want Children's Matinees*

The exhibitors of the twenty-fifth ward, Baltimore, will be asked to have special matinee performances for children with special pictures by the women living there if the plans which have been arranged by the Women's Civic League are carried out.

This action came about when the Patron's Club of the twenty-fifth ward, of which the members are parents and teachers, was addressed by Mrs. E. M. Pilling, of the Women's Civic League, on Thursday afternoon, February 10, in the Morrell Park Public School. Her address was on "The Problem of the Movie." She asked that a fight be made against the wrong kind of pictures and the best be encouraged. Mrs. Charles Grimsley was appointed motion picture chairman of the ward to work in co-operation with the Women's Civic League.

## *Goldwyn-Bray Film Shows a Sleepless City*

E. Alexander Powell, who was sent to the Far East by the Goldwyn-Bray studios, is represented in Pictograph No. 477 with a full reel travel study of Canton, China, known as "The City That Never Sleeps." The pictures were taken by John L. Hawkinson of the Powell Expedition.

Canton has 2,000,000 inhabitants who live in an area no larger than Hoboken. In addition to these, there are 500,000 outcasts who live in crude water craft on the Pearl River. The life, occupations and social habits of the peoples of this strange community are faithfully depicted, there being no effort to dramatize any detail of the daily routine, but merely to show the Cantonese as they really are at home.

## *National Board of Review Catalogue Lists Interesting Feature Films*

EIGHT hundred and eighty-two selected motion pictures are available to commercial exhibitors and others making use of motion pictures who provide themselves with the 1920 catalogue of the National Board of Review now on the press. These pictures were scrutinized by the volunteer committees of the board, by whom they were chosen from the much larger number reviewed by the board last year, as worthy of a place on its selected lists. They are drawn impartially from the product of all companies, so that no matter with what companies a renter of motion pictures desires to do business he will find in this catalogue a guide to their best.

The national board does not of course say that these pictures have uniformly attained a desirable standard of excellence. They are, however, put forth as possessing some merit, as being of wholesome moral features. The finer productions are distinguished by an asterisk and those especially suitable for young people, ages 12-16, or of any age, are further differentiated. Another feature of the catalogue is its marking of the films for church use.

The catalogue, which is in continuation of the series formerly known as "A Garden of American Motion Pictures," is eminently practical in that, aside from the name of the picture and the producer, there are also given the number of reels, the "star," a brief characterization and the release date. The source of the photoplay when drawn from standard or current literature is likewise noted.

"Selected Pictures," which is the title of the catalogue, may be obtained at cost price—25 cents—from the National Board of Review, 70 Fifth avenue, New York City. It can be kept up to date through the year by subscribing $1 additional to the monthly lists of selected pictures.

## *Contract for Theatre*

Contracts have been let for the building of a 1,000 capacity theatre in the university district of Seattle. The name of the owner has not been announced.

# COME IN NOW!

IT was not philanthropy which prompted the Chalmers Publishing Company to withhold an advertising rate increase on CINE-MUNDIAL until the present time, even though production costs warranted it and even though its circulation trebled since the current rate went into effect.

*It was not philanthropy. It was good business.*

It was to our advantage to favor the American producer, distributor and equipment manufacturer as much as possible in his fight against adverse Latin-American exchange conditions and competition from the continent.

*As the film man prospers, so will we.*

The current rates on CINE-MUNDIAL, Spanish offspring of Moving Picture World, expire March 15. On that date the cost of a page becomes $150 on a twelve-time basis. A contract signed now insures your buying a circulation which reaches every possible film and accessory prospect among the Spanish and Portuguese speaking peoples at $90 a page on an annual basis. A. B. C. Audit.

A prominent film executive, recently back from a trip through Latin-America, said: "CINE-MUNDIAL is a power to be reckoned with everywhere in South America. It should be the backbone of every American film campaign in that field."

Start *your* 1921 campaign before March 15!

*Remember—*
CINE-MUNDIAL is enjoying the fastest growing paid circulation of *any* magazine in Latin-America.

CINE-MUNDIAL

*A Chalmers Publication*

516 FIFTH AVENUE, NEW YORK CITY

# Mildred Harris Engaged by C. B. DeMille to Play Important Role in New Picture

FURNISHING further evidence of Cecil B. DeMille's determination to make his next all-star special production for Paramount fully as pretentious as "The Affairs of Anatol," which he recently completed, the producer announced this week at his office in Hollywood that he has engaged Mildred Harris to play one of the most important roles in the new picture.

Mr. DeMille's first announcement concerning the forthcoming production was made last week when he stated that the leading feminine role would be in the hands of Dorothy Dalton. Further than that, with the exception of the engagement of Miss Harris, he has divulged nothing concerning his plans. It is understood, however, that the production will be started early in April.

News that Miss Harris is to appear in a DeMille production will excite no little interest among the thousands of exhibitors who realize her pronounced capabilities as a screen artist and a drawing card for theatre patrons. Though barely twenty-one years old, her career in pictures nevertheless has been a comparatively long one.

## Charles Bryant Conferring with Metro President

Charles Bryant, leading man with Nazimova in all but two of the Russian star's photoplays released through Metro, is in New York for a short vacation and for conference with Richard A. Rowland, president of Metro.

His consultations with Mr. Rowland will have to do with future production plans under consideration by Nazimova and which Mr. Bryant, because of his knowledge of the star's requirements of story material for her screen appearances has been delegated authority to discuss.

## Benefit at Maryland

A free concert was given at the Maryland Theatre, Cumberland, Md., through the courtesy of Mellenger Bros., by the St. Mary's Industrial School band, February 13, to raise funds to go toward rebuilding the school at Baltimore.

## Firms Incorporated to Enter the Film Business

The following firms have recently incorporated, through the proper channels in Albany, to enter the motion picture business in New York State. The names of the directors, together with the amount of capitalization are also given:

Houdini Picture Corporation, $500,000, Bernard Ernst, M. H. Cane, David J. Fox, New York City; Triart Productions, Inc., $110,000, I. Wolper, L. A. Hiller, A. Beekman, A. B. Silverman, New York City; Affiliated Enterprises, Inc., $50,000, J. H. Hoffberg, B. H. Frank, N. Kopf, New York City; Helen Freeman, Inc., $100,000, George J. Johnstone, Joseph M. Sullivan, M. E. O'Brien, Brooklyn; Aycie Pictures Corporation, $6,000, A. A. Corn, M. Lewis, B. H. Bernstein, New York; Patchogue Amusement Corporation, $200,000, located in Patchogue, O. Nielsen, O. H. Wechsler, William G. Gilks, New York; Polish Amusement Corporation, $110,000, I. P. Morris, C. Auerbach, M. H. Lewis, New York; Brighton Beach Sporting Club, $20,000, T. J. Molloy, E. C. Hallam, J. E. Molloy, Brooklyn; Wilson Productions, $50,000, W. W. Wilson, New York; G. T. and R. W. Murray, Scarsdale; United Projector and Film Corporation, Buffalo, $525,000, Ira M. Mosher, Alice A. Lewis, Buffalo, Leroy E. Davidson, Angola; Clover Film Corporation, Utica, $12,000, Harry T. Cross, John Miller, C. R. Leighton, Utica; The Cameo Girl, Inc., $50,000, Nathaniel F. Schmidt, Eva Marks, William Strelsin, New York; Dislocated Honeymoon Corporation, $35,000, Edgar MacGregor, Lily Beaumont, Anna Eichel, New York; Gates Amusement Corporation, Brooklyn, $10,000, David Bloom, Hyman Kottler, Bernard Solomon, Brooklyn; Corliss Palmer Productions, Roslyn, $50,000, Corliss Palmer, Roslyn, Eugene V. Brewster, Brooklyn, Lillian Montanye, New York City.

## English Producer to Make Pictures Here

G. B. Samuelson, president of the Samuelson Film Manufacturing Company, Ltd., of Isleworth, England, will maintain a producing unit in this country to make pictures for the American market. It will be located in California.

"I plan to organize one company and use American actors," stated Mr. Samuelson to a representative of the Moving Picture World in the Hotel Pennsylvania, where the Englishman is stopping. "Pictures can be made in England in the summer much cheaper than they can be made in this country. In the winter, however, the climatic conditions are so unfavorable that production is both expensive and difficult. For that reason I plan to have companies come over here in the winter and return to England in the summer.

"The reason for my visit now, however, is to sell three of my pictures. One of my productions, "The Price of Silence," is being distributed in this country by Sunrise Pictures. I expect to sail for England on March 10, and will return to Ameria in September to carry out my plans for the production unit in California."

## New Hammerstein Picture

According to an announcement from Myron Selznick, production manager of Selznick Pictures Corporation, "Handcuffs and Kisses" will be the title of the next Elaine Hammerstein production, work upon which will begin the latter part of the month. The story was written by Thomas Edgelow and picturized by Lewis Allen Browne. George Archainbaud will direct the production.

## Dixon Resigns from Rivoli

Harry Dixon, who has been manager of the Rivoli Theatre, Buffalo, since its opening last September, has resigned. Mr. Dixon has not as yet announced his plans for the future, nor has his successor at the Rivoli been announced. This house is in the heart of Buffalo's big Polish section. It is one of the finest neighborhood theatres in the Queen City of the Lakes and under Mr. Dixon's management was understood to have been unusually prosperous. His resignation came as a surprise in Buffalo film circles.

# Bayard Veiller Says Business of Picture Making Is Progressing to a Higher Plane

BAYARD VEILLER, chief of production at Metro's West Coast studios, is convinced that the slump in picture making already has been decidedly beneficial to the producer and even more so to the theatre going public.

"The slump, as a 'slump' is about over," said Mr. Veiller. "But the making of pictures in the numbers they were turned out last year and the preceding year has not yet been resumed, and I hope never will be. The economic conditions that hampered all industries for a period naturally curtailed the making of pictures.

"But the important result of this curtailment is that it increased the quality of the pictures made. With a keener competition comes a demand for better pictures. The slogan 'fewer and better pictures,' finally has been put into practice, with the result that we are about to have an era of finer productions than ever before were thought possible.

"Meanwhile, the film industry is profiting by the coming of the better class of writers and theatrical producers to lend their talent to the screen. Producers are coming to realize the absolute necessity of story value in the making of films."

Four big special productions now are under way at Metro's West Coast studios. "Barber John's Boy" is about to be produced with Gareth Hughes in the leading role; Alice Lake is starring in a big production of John Fleming Wilson's story, "Uncharted Seas," now being filmed in the snow country; "Dated," is the title of May Allison's new starring picture and "Coming Home" is the appropriate title of Viola Dana's next production, to be started immediately after her return from a three weeks's shopping tour in New York.

## Walters Going to Australia

Leslie Walters, of St. Joseph, Mo., at one time associated with J. H. Hart in a chain of moving picture houses in Nebraska and Missouri, is a visitor in San Francisco, en route to Australia.

*Scene from the Vanity Fair Girl comedy, "Prince Pistachio," released by Pathe*

# Short Subjects of Importance

### *"The Pony Express"*

An entertaining two-reel Universal subject, dating back to the picturesque days of the pony express. Leonard Clapham plays the role of hero and Dixie Lamonte the pretty postmistress. Rivalry over the girl between three men forms the plot basis. There is excellent action in this, but it is marred by some rather sanguinary shooting affairs. Trimming these down considerably and allowing the splendid riding scenes and romantic end of the piece full play would help the subject greatly. Jacques Jaccard wrote and directed the number.

### *Pathe Review, No. 93*

Hy Mayer, in his animated Travelaughs opens this number, depicting various sorts of "water stuff"—tug boats, house boats, the old swimming hole, and the like. The making of Arabian pottery is a tinted topic, both artistic and instructive, since the methods now in vogue extend back as many as three thousand years. Odd shots caught at the Zoo and scenic pictures taken along Bushkill river, in Monroe county, Pennsylvania, complete the interesting number.

### *"The Death Trap"*

A two-reel number of the Santschi series, written by Frank Howard Clark, directed by Robert North Bradbury, and released by Pathe. Thomas Santschi is cast as Buck Rollins, driver of a stage coach. He befriends a girl named Mary Sherman, on her first trip West. The girl's younger brother has pretended to be rich, but his supposed gold mine does not exist. Buck "lends" him a mine to make good his bluff, and then aids the youth in breaking away from bad company he is in. The number has a fairly strong human quality and comes to a pleasing close with a frustrated attempt to rob a bullion box.

### *"His Best Girl"*

A one-reel comic, released by Pathe, which deals humorously with a Sunday picnic. Snub Pollard plays the leading role, that of a love sick youth who has fallen in love with the most popular girl in town. She offers her hand in marriage to the young man who proves best in the athletic events of the day. Snub tries to catch the greased pig and makes a fair showing at various other contests. He finally wins the girl after much difficulty. Marie Mosquini plays the girl and Alf Goulding directed.

### *"Big Bob"*

Jack Perrin is leading player in this two-reel Universal subject, written by Edward Laemmle. He plays the familar cowboy hero, dressing in picturesque rather than realistic fashion, which gives a certain artificiality to the role. The story deals with the hero's effort to revenge himself on an outlaw, Wolf Larsen, who killed his mother. This averages quite well, though the story is of an ordinary sort. Ruby Lafayette and Jim Corey are in the assisting cast.

### *"The Jockey"*

One of the best two-reel comics released in a long while is found in this Fox subject, "The Jockey," directed by J. G. Blystone and featuring Clyde Cook. Its humor is highly infectious and continues from beginning to end. The first scenes picture Clyde as a handy man about the stables, driving stakes, working out the horses and making himself generally useful. There are many laughable stunts in the way of small business and the appearance of two of the horses will bring rors of mirth from an audience. Sweet Violet is as wierd an animal as one could imagine and Battleship, described as the grandmother of Man-O'-War, is another. The goat glands feature is funny without being vulgar and the racing scenes will be watched with interest. This is a sure-fire comic and adds to the laurels of both comedian and director.

### *"The Ventriloquist"*

Mutt and Jeff have a clever animated subject here, rather slight in plot but amusing. Jeff learns ventriloquism and together they palm a talking dog off on an unsuspecting bartender. The scheme works at first but the end is disastrous for the pair.

### *"You'll Be S'prised"*

Another Chester Comedy with "Snooky," the trained chimpanzee and the children who figure in this series of comedies. This time the children are those of the station master. As usual Snooky plays the role of rescuer for the baby and saves it from being run over by a train. Entertaining enough for those who enjoy trained animals. Educational Film Corporation.

### *"Wilderness Friends"*

A delightful short subject of wild animals, finely photographed. Men who understand that modest shy wild bird, the partridge are picturized petting the bird which they have coaxed out of its covert. Adirondack deer in a pasture with sheep and cows, and a young fawn getting a meal from a cow show how even these wild things can be won by kindness. That amusing and mischievous animal, the raccoon, has an enjoyable tussle with a dog and then attempts to choke off a stream of water coming from a hose, without much success. He finally has his reward for his efforts by filching a meal from his owner's pocket. Excellent entertainment value in animal studies. Educational Film Corporation.

### *"Caught In The Rapids"*

The events of the second reel lift this two-part Holman Day story, released by Pathe, out of the ordinary. It is a tale of the Canadian woods, with Edgar Jones and Edna May Sperl in the leading roles. The hero, a Canadian woodsman named Octave, is in love with the girl, but she accepts the love of a visiting city man, who appeals to her natural desire to go out into the world. The girl floats down the rapids of a dashing river in a canoe and is overturned on a small island. Octave saves her in a heroic way. She offers her love to him, but he relinquishes her to his rival for her own future happiness. This is strong in action and scenic effects.

### *"Paint and Powder"*

Eddie Boland and the Vanity Fair Girls appear in this one-reel Pathe release, directed by Nick Barrows. It is the usual nonsensical comic, handled in typical style. Eddie acquires a beauty parlor from his father and goes to work in the place himself. He prefers to work on the more beautiful patrons of the establishment, but at the same time it amuses him to "doll up" the homely ones also. Some of the comic effects will bring laughter from an audience. Eddie winds up by marrying one of his pretty assistants.

### *Pathe Review No. 94*

Queer specimens of goldfish, many of them found in China, are shown in this number as the opening feature, in tints. Another tinted subject depicts the manner in which fancy-colored tile and slabs are manufactured for the rooftops in Japan; the process as a whole is instructive and fascinating. The "slow" camera turns up some humorous and at the same time graceful pictures of ducks and chickens in motion. Mrs. Mary A. Wilson demonstrates the manner in which she once made pies for the late Queen Victoria. Tinted scenes taken along the Meuse River close a decidedly interesting number.

### *"The Heart of Arizona"*

Eileen Sedgwick plays the role of heroine in this two-reel Universal-Western subject, written by George H. Plympton and directed by Edward Kull. In the story a band of outlaws masquerade as Whitecaps, rustling cattle from honest ranchers. Perc Pembroke plays the hero, who rescues the kidnapped girl and aids in rounding up the band. The plot material is familiar, but the action brisk and there are some good melodramatic moments of an elemental sort. The number averages well and Eileen Sedgwick proves appealing.

### *"Edgar, the Explorer"*

In this one of the "Adventures and Emotions of Edgar Pomeroy," by Booth Tarkington, Edgar's vivid imagination gets him into the usual scrape. When Edgar reads the tale of an African explorer he promptly sees himself as the hero. This is shown on the screen and the pictures of a small boy, dressed as an explorer is really dressed, and experiencing the fanciful adventures of a pseudo explorer in the African jungle in battles with a giant boa-constrictor and with cannibals are amusing. The sub-titles in this section add to the amusement. When Edgar gathers the neighborhood children and plays explorer in the back yard, the interest falls, as the "props" are too complete and actions of the small actors are too sophisticated and lack the spontaneity of unfettered childhood. Edgar's explorations end with him seeking refuge in the cellar after the negro cook falls into the "elephant trap," and staying there until eight o'clock when he is found by his parents who are convulsed with laughter when they see his ridiculous makeup. Goldwyn.

### *"Paramount Magazine"*

This issue of the Paramount Magazine is not up to standard. "For Art's Sake" shows some of the members of the Society of Modern Artists in a studio, drawing and painting cubist and futuristic paintings and illustrations. "Cabaret Courtesy," by Harry Baily, is an animated cartoon of the "Hoots." This cartoon verges on the vulgar, but will have a certain entertainment value for spectators who enjoy anything of such a nature.

# Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor

## Sidelights and Reflections

FELICIEN TREWEY died in France the other day. To the present generation in this country his name means nothing. Theatre-goers of thirty years ago remember him as one of the most extraordinary entertainers who ever appeared on the American stage. His success here was so pronounced that he toured the United States at the head of his own vaudeville show, the astute Hermann the Great being the manager of the enterprise. Billed as Trewey he gave about half of the entertainment himself. The man's versatility was remarkable. He was a sleight-of-hand performer, a shadowgraph artist and was known as "a man of a thousand faces." His coin tricks have never been equaled. His hands were beautiful and the dexterity of his fingers marvelous. All of the shadowgraph artists during, and since, his time, owe most of their best tricks to him. There was a finish to his work that defied rivalry and the humor of his silent comedies kept his audiences in roars of laughter. His character impersonations, which he did with no aid except a flexible black hat, were startlingly lifelike, his mobile face permitting him to assume one type after the other in a series of what were virtually, close-ups.

It was only natural that a man of his training should have become interested in the moving picture from its first inception. Much of his shadowgraph method furnished the model for the acting in the earliest screen comedies. His own performance was given largely in silence and he was a past master in the art of pantomime. His most important connection with the screen was in a commercial capacity. In an article headed "London's First Movies," written by Will Day and printed in the January 6 issue of Kinematograph Weekly, Trewey's part in carrying the moving picture to England is explained. After telling of his birth at Angouleme, in the south of France, and of his early training as an acrobat the article takes up his picture experience:

"Towards the latter part of 1895 Lumiere et Fils of Paris had perfected its kinematograph, and, knowing the reputation of Trewey, it sought him out, and upon agreed terms appointed him as its business manager in England. Trewey journeyed to London to fulfil an engagement at the Royal Polytechnic Institute, Regent street, in October, 1895, and this was the first public demonstration of kinematography. The "seances" were given hourly from 2 p m. till 9 and lasted about twenty minutes. The program was the same at each performance and consisted of ten films each from 40 to 50 feet in length, and so as to eke out the time, Trewey employed an interpreter and lecturer (a Mr. Francis) who explained each picture before it was shown on the screen.

"The first local topical was taken by Trewey's French operator of a street scene in Piccadilly Circus, showing the fountain, etc., and was developed and printed in Paris. The second topical film was taken of a fire turnout by the headquarters staff of the London Fire Brigade at Southwark. The charge for admission was one shilling. The pictures were shown in Marlborough Hall.

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## "Single-Handed Sam"

*Two-Part Holman Day-Pathe Release Tells Story of Love and Adventure*

Reviewed by Robert C. McElravy.

Edgar Jones and Edna May Sperl again play leading roles in this Holman Day-Pathe release, "Single-Handed Sam." It is a tale of the border country between the United States and Canada, where the United States government is trying to stamp out moonshining. This pursuit has frequently been pictured in the mountains of the South.

The story is one of the big out-doors, where stalwart men clash in opposing attempts to break and enforce the law. It is a subject of the elemental sort, fairly strong in presentation and particularly good in atmosphere. Edgar Jones plays the elder of two brothers, named Sam and Joe McAuley, both employed by the government to run down moonshiners. Joe, the younger, is a weakling and through him the gang get valuable information. Sam gets wind of the true situation and desires to save his brother, both for his own sake and that of the girl who loves him.

## "The Tempest"

For vigorous, full-blooded effects, this two-part Pathe release, featuring Tom Santschi, runs in many ways up to the standard set by longer features. It is characterized by some tremendous scenic effects, quite out of the ordinary in themselves and splendidly photographed. The story, also, is well-built.

Santschi appears as a wandering fellow, who first is seen strolling on the docks. The crew of a schooner see him and he is promptly shanghaied, the captain having first thrown the hero's canine pal into the water. He recovers from the beating given him on board the vessel, but swears he will not work. The only friend he makes is a lad on the boat who has also been forcibly taken on board. During a storm the hero starts a mutiny and is thrown overboard. He lands near a lighthouse and is befriended by the sole inhabitants, the keeper of the light and his daughter. The hero falls in love with the girl and later thinks he has lost her when the boy from the schooner suddenly appears. He turns out to be her brother.

## "The Road of Ambition"

*Handsomely Produced by Selznick with Conway Tearle as Star*

Reviewed by Jessie Robb.

A not unusual drama of the self-made man, who wins out and triumphs over all obstacles, is this screen production of Elaine Sterne's story made by Selznick, with Conway Tearle as star. The story opens in the steel plant of the Bethel Steel Works and introduces Tearle as a grimy, two-fisted ambitious son of toil. As the drama unfolds, plenty of opportunity is afforded Tearle to enact the phases of mental and social development and excellent actor that he is, he makes Bill Mathews a forceful, dominating character. On the whole the drama is a conventional one, with situations and characters of the same order. The members of the cast have evidently been carefully chosen and meet the demands made on them.

Scenically the production leaves nothing to be desired. The scenes in the steel works hold the attention from the sense of power conveyed, while the latter ones of wealth are rich and artistic. A picture that will please those with whom Tearle is a favorite.

**The Cast**

Bill Mathews.....Conway Tearle
Daphne Van Steer ..... Florence Dixon
Philp Colt.....Gladden James
May Larrabee.....Florence Billings
Monty Newcomb .....Arthur Housman
Mr. Benson ..... Tom Brooks
Old Mack .....Tom McGuire
Ole Olson.....Adolf Milar

Story by Elaine Sterne.
Scenario by Lewis Allen Browne.
Directed by William P. S. Earle.
Length, 5,500 Feet.

**The Story**

Bill Mathews, foreman in the Bethel Steel Works, spends his spare time working on a formula for the elmination of slack in the manufacture of steel. One day, Philip Colt, owner of the works, visits them in company with Daphne Van Steer. Bill saves her from a fall. That night he perfects his invention.

As wealth comes to Bill, he feels the lack of social culture and hires an impoverished society woman to polish him up and introduce him to the right people. Shortly after, he meets Daphne and falls in love with her. The next day he calls on Daphne's father and tells him that he is willing to help him out of his financial difficulties, if Daphne will marry him. Colt has been instrumental in the financial trouble of the elder Van Steer. To save her father, Daphne marries Bill, although she does not care for him.

After their marriage, Colt continues to call on Daphne. Finally Daphne leaves for a rest at the hunting lodge. Colt follows. Bill arrives in time to save Daphne from Colt's unwelcome attentions. Bill gives Colt a needed beating and finds out that Daphne has learned to care for him.

**Program and Exploitation Catchlines:**

A Drama of a Self-Made Man.
Conway Tearle Starring in a Story of the Steel Works.
A Story of a Man of the Steel Plant Who Wins the Hand of a Society Girl.
He Was Only a Man in Overalls But Proved Himself Good Enough for the Society Girl.

**Exploitation Angles:** Boom Tearle and make a bid for the labor patronage by telling that this is the story of a mill worker who fights his way to affluence. Get window hook-ups with overalls and dinner pails. From the other angle tell the girls that Tearle looks great in overalls.

# Newest Reviews and Comments

## *"What Every Woman Knows"*

*Delightful Barrie Comedy Produced by William De Mille, Paramount Release*

Reviewed by Louis Reeves Harrison.

"What Every Woman Knows" is that man is more or less of a joke when he takes himself seriously. Such is the theme of the Barrie comedy, and its natural appeal is strengthened by the author's delicate wit, as well as by the producer's keen appreciation of what is appropriate to it in visualization. Again William DeMille scores in craftsmanship of the highest order.

Lois Wilson is easily her best since she first appeared as an interpreter of photoplay roles. Not a little of the charm of this dainty comedy is due to her consistent work in a difficult part, though she is one of a thoroughbred company, including such skilled performers as Conrad Nagel, Claire McDowell, Charles Ogle and Winter Hall. Accomplished actors and fine showmanship combine to place the screen version of "What Every Woman Knows" among the best screen comedies. As shown at the Rivoli Theatre to a crowded house, it evoked a spontaneous round of applause.

**The Cast**

Maggie Wylie.....Lois Wilson
John Shand.....Conrad Nagel
Alick Wylie.....Charles Ogle
David Wylie.....Fred Huntly
James Wylie.....Guy Oliver
Charles Venables.....Winter Hall
Sybil Tenterden.....Lillian Tucker
Comtesse de la Briere.....Claire McDowell
Scotch Lawyer.....Robert Brower

Author, James M. Barrie.
Director, William DeMille.
Length, Five Reels.

**The Story**

"What Every Woman Knows" is soon learned by Maggie Wyle when married to ambitious John Shand, though she is modest enough to conceal from her husband that a large amount of the bright humor and fine judgment displayed in his political orations are supplied by herself. It is done while she is typing his speeches. Only his attempted betrayal of her brings about a betrayal of his weakness. He takes her so much for granted that he falls in love with a society flirt and abandons his wife for the new flame under the stupid idea that she is his "inspiration." Maggie lets him have an innocent fling with the other woman.

Shand is a rather stupid egoist. He finds his inspiration sadly lacking in what Maggie supplied, and she finds him more or less of a bore in the end. Revelation comes when Maggie substitutes a clever speech written by herself for the failure he has produced, claiming that it is simply a revised edition of the original. Shand has been almost shameless in claiming all for himself. He at last realizes what men seldom, but "What Every Woman Knows."

**Program and Exploitation Catchlines:**

Adaptation of the James M. Barrie Comedy Drama.

He Thought a Society Flirt Was His Inspiration—Little Did He Realize That it Was His Faithful Wife Who Was Really Accountable for His Political Success.

The Story of a Man That Suddenly Took Himself Seriously—But it Fell to His Never Failing Wife to Bring Him Back Again and Prove That it is the Woman That Knows.

**Exploitation Angles:** The title will make a fine teaser campaign. Use teasers if at all possible, then swing into the full campaign in which Barrie, DeMille and the featured players are all played up. And tell them that this is one play in which the flavor of the author is preserved. That is a novelty.

## *"The Blushing Bride"*

*Fox Picture Features Eileen Percy in Rather Tame Farce Comedy*

Reviewed by Robert C. McElravy.

This new five-part Fox release, "The Blushing Bride," gets a good start, having more plot than most productions of the kind, but does not live up to its early promise. So long as it remains keyed up to the demands of real farce it is quite amusing, but with the second reel it descends to a sort of confused burlesque which lacks suspense and contains little humor. The characters are placed in a properly ridiculous situation, but the action is not kept within the range of probability.

Eileen Percy plays the bride of a rich young man, whom she has married on short acquaintance. A bathing pool is one of the accessories most in use during the action of the story. A pajama parade and the usual bedroom mixups are also featured. The subject as a whole averages fairly well.

**Cast**

Beth Rupert.....Eileen Percy
Kingdom Ames.....Herbert Heyes
Dick Irving.....Philo McCullough
Mr. K. Ames.....Dick LaRemo
Mrs. K. Ames.....Rose Dione
Butler.....Harry Dunkinson
Duke of Downcastle.....Bertram Johns
Lord Landsmere.....Herschel Mayall
Mrs. James Horton-Kemp.....Sylvia Ashton
Mr. Scanlon.....Erle Crain
Mrs. Scanlon.....Madge Orlamond
Footman.....Robert Klein

Story, scenario and direction by Jules G. Furthman
Length, Five Reels

**The Story**

Beth Rupert, in "The Blushing Bride," has been a chorus girl in the Follies. She suddenly yields to the advances of Kingdon Ames, a rich young suitor, and they are married. Beth says she is a niece of the Duke of Castor Royal and since she is supposed to be of English birth, the young husband believes her.

On the arrival at the home of Ames' parents, Beth gets an early shock. The family butler is none other than her Uncle Harry. They both dissemble. Further complications arise over the sudden arrival of the Duke of Castor Royal and his wife. Uncle Harry recognizes in the latter his own divorced wife, and he discovers that the bogus duke is his cousin.

Beth is caught kissing Uncle Harry by one of the servants. They lock up this servant and make a prisoner of the bogus duke. Two detectives, who are seeking evidence in connection with the various parties concerned, take a hand in matters. Dick Irving, a former lover of Beth, is trying to help her in the midst of these difficulties. He falls into the large Roman pool and the butler later follows suit. When explanations finally occur, it develops that Uncle Harry is really the Duke of Castor Royal and that the title was falsely assumed by his cousin, who thought him dead.

**Program and Exploitation Catchlines:** She Claimed That She Was the Niece of the Duke After She Had Stepped from the Chorus and Became the Bride of a Rich Young Suitor—But the Titles Were Somewhat Twisted, Which Resulted in Many Comedy Scenes.

The Bogus Duke—A Pair of Detectives—And a House Full of Pretty Maidens with Eileen Percy in a Comedy Drama.

**Exploitation Angles:** Bang away on this as a swift farce with plenty of action and pick up bits of the story for selling angles, such as "The butler was her uncle. Can you blame her for fainting?" "Don't marry a chorus girl just because she says she's related to a title." "It's fierce when the cops hunt up your wife's relatives. Marry with care," and always wind up with a reference to the play.

## *"Red Foam"*

*Ralph Ince Production for Selznick Has Good Heart Interest*

Reviewed by Edward Weitzel

The red foam of angry passion is the meaning of the symbolic title of the latest Ralph Ince production for Selznick. Good heart interest and well sustained action are features of the plot. Small town life is dealt with understandingly, and human nature is shown to be much the same no matter where you find it. There are several novel twists to the story. The well-dressed villain does not come to town to ruin the belle of the community, but brings his wife with him and settle down there in order to carry out a scheme of revenge. Once there, he runs true to form and starts an affair with a married woman which brings about a tragedy and frees the unhappy girl who was tricked into marrying him.

The touches of symbolism are slight but effective and the rural types are well handled. The acting is capital. Zena Keefe is natural as Mrs. Andy Freeman and makes the personality of the mistreated wife appealing without being "weepy." Huntley Gordon is a manly Arnold Driscoll and Harry Tighe acted the loud-mouthed unprincipled traveling man to the life.

**The Cast**

Mrs. Andy Freeman.....Zena Keefe
Arnold Driscoll.....Huntley Gordon
Andy Freeman.....Harry Tighe
Sheriff.....Daniel Hays
Mrs. Murphy.....Peggy Worth
Matt Murphy.....Johnny Butler

Story by William H. Hamby.
Scenario by Edward J. Montagne.
Directed by Ralph Ince.
Length, Five Reels.

**The Story**

The wife of Andy Freeman married her husband in New York after being told that the man she loved was married. Her elder sister and Andy tricked her. Arnold Driscoll, believing that the girl did not care for him, went to the town of Buckeye Bridge and opened up an abandoned quarry. Knowing that his wife still loved Driscoll, and insanely jealous, Freeman, who was a traveling salesman, took his wife to the same town and rented a house near his wealthy rival.

Freeman succeeded in his object of causing his wife pain when she learned who her neighbor was and that he was unmarried, but his own contemptible nature brought about his undoing. An affair with a married woman in the village results in his being killed by the wronged husband, appearance making it look as if Driscoll had shot him while trying to lure away his wife. A strong dramatic climax closes the picture.

**Program and Exploitation Catchlines:**

A Story of the City and Small Town Life.
Zena Keefe in a Drama of Revenge.
The Story of a Mistreated Wife.

**Exploitation Angles:** Play on the story value, with "Revenge, like curses, comes home to roost" for a general scheme of campaign. Don't tell what happens, but tell the premise of the story and let imagination do the rest. Make such use of the players as you can. They will help, but the story interest will prove the best bet.

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## *"The Brand of Hate"*

A band of night-riders appears in this two-reel Universal-Western, written by J. E. Hungerford and directed by Edward Laemmle. It is built along conventional melodramatic lines and not so strong as some predecessors in action, but will hold audiences who like this type of stories,

# Newest Reviews and Comments

## *"The Cheater Reformed"*

*Fox Production Features William Russ in Interesting Dual Role.*

Reviewed by Robert C. McElravy.

Some original situations are achieved in "The Cheater Reformed," a five-part Fox subject, and as a whole the picture is one that carries well from start to finish. It tells an improbable yarn in a way that makes it seem plausible and gets some genuinely humorous effects out of a story that is for the most part serious. William Russell has a dual role, playing two brothers, one a minister and the other a crook.

Credit must be given both the actors and the director for the delicate manner in which certain situations have been handled, notably the treatment of his brother's wife by Lefty and the scenes in the church. The latter not only convince the spectator of Lefty's sincerity in carrying on his brother's work, but there is also a dramatic appeal in the incidents. The story as a whole is novel in plot and development. Sam De Grasse and Seena Owen play good supporting parts.

**The Cast**

The Minister.....William Russell
Lefty ..... William Russell
Edinburgh.....Sam de Grasse
Carol ..... Seena Owen
Buster ..... Jack Bramall

Directed by Scott Dunlap.
Written by Jules Furthman.
Length, Five Reels.

**The Story**

Thomas Edinburgh is a married man, but he is secretly in love with Carol McCall, wife of the Rev. Luther McCall. He plans to get rid of his own wife and win Carol. At a dinner party he tries to make Carol believe her husband was once an embezzler, even producing rogue's gallery photographs and fingerprints as evidence. Carol dislikes to believe in her husband's guilt, but her suspicions are naturally aroused. Just as Reverend McCall is leaving for Cleveland he meets his twin brother, known as Lefty, who is the real embezzler. Lefty is evading pursuit and borrows a suit of clothes from the minister. They then leave the house together.

Carol receives word that her husband was injured in a train wreck and is at a hospital. She hastens there and finds the supposed husband. It is Lefty, her husband's body having been burned in the wreck. Lefty passes himself off as his dead brother. He goes home with Carol and remains an invalid for a time. His former pal, Buster, joins him and Lefty makes the latter sexton of the church. Lefty carries on his brother's work, even preaching a sermon. This results in his own conversion and that of Buster. Edinburgh is exposed as the owner of disreputable houses, and Carol, after learning Lefty's story, learns to love him.

**Program and Exploitation Catchlines:**

William Russell in a Dual Role Story.

Story of a Minister Who Was Suspected of a Crime That Was Committed by His Crook Brother.

One Was Crook—One Was a Minister—They Both Looked Alike and That Led to Many Complications.

**Exploitation Angles:** Play on Russell in the dual role and ask whether the reader thinks he will like him best as saint or sinner, adding that in either role he does capital work. Pick up the play angles for talk, such as "Converted himself with his own sermon"; "took brother's place and won his widow's love."

## *"The Witching Hour"*

*Paramount Presents Superb Production of Augustus Thomas Play.*

Reviewed by Louis Reeves Harrison.

Splendor of treatment characterizes this production of "The Witching Hour" from the magnificent scene of grand opera at the start through other notable ensembles. The director is obviously in sympathy with the mood of the play, for it is handled with that quiet and effective realism characteristic of the author's finest work for stage performance. Whether or not the telepathic and hypnotic premises are sound, there is preserved convincing probability of incident and character, and this is strengthened by a cast admirably chosen, the leading roles being played by Elliott Dexter, Mary Alden and Winter Hall. The men are impressive at all times as examples of intellectual force and spiritual delicacy. Honors go to Mary Alden, however, in an interpretation profoundly emotional and affecting. As shown at the Rialto Theatre to a large audience, "The Witching Hour" held close attention and provided fine entertainment.

**The Cast**

Jack Brookfield.....Elliott Dexter
Judge Prentice.....Winter Hall
Viola Campbell.....Ruth Renick
Frank Hardmuth.....Robert Cain
Clay Whipple.....Edward Sutherland
Helen Whipple.....Mary Alden
Lew Ellinger.....Fred Turner
Mrs. Campbell.....Genevieve Blinn
Tom Denning.....Charles West
Judge Henderson.....L. M. Wells
Colonel Bailey.....Clarence Geldart
Harvey ..... Jim Blackwell

Author, Augustus Thomas.
Director, William D. Taylor.
Length, Five Reels.

**The Story**

"The Witching Hour" is that of feverish activity in the gambling house of Jack Brookfield as a rule, but the place is "dark" one night when he entertains some friends, including an old sweetheart, Helen Whipple. She is a widow with a high strung boy who has conceived an aversion for the jewel known as "cat's eye." During the entertainment an uninvited guest torments the boy with a pin containing the hated jewel until young Whipple strikes his tormentor with a heavy ivory paper cutter. The result is fatal. The boy is convicted of murder through the efforts of a district attorney who hates young Whipple as a rival for the hand of a charming girl.

Prodigous effort to obtain a re-trial are made by Brookfield and the boy's mother working in harmony. Together they visit Justice Prentice of the Supreme Court, Helen bringing to bear a powerful personal influence. Prentice is moved only by a sense of justice. During the second trial Brookfield and Prentice exert an invisible influence by exposing the district attorney and turning powerful public sentiment in favor of the boy. The result is acquittal. After the trial Prentice disabuses the boy of his superstition, and Brookfield is rewarded for his efforts by a promise of wifely devotion by the woman he has never ceased to love.

**Program and Exploitation Catchlines:**

An Adaptation of Augustus Thomas' Play.

The Story of a Murder in a Gambling House and How the Affair is Cleared.

Story of a Man Who Helped Free the Son of a Former Sweetheart.

**Exploitation Angles:** Work chiefly on the sensation the stage version made, and play on the hypnotism angle with "Do you believe in hypnotism?" and similar inquiries. Play on the cast.

## *"You and I"*

*Five-Part Universal Subject Presents Gladys Walton in Romantic Comedy-Drama.*

Reviewed by Robert C. McElravy.

The love affair of a masquerading young couple is the theme of this entertaining picture. Gladys Walton plays skilfully the role of a department store girl, whose chance capture of a woman thief puts her in touch with a millionairess. Edward Hearn plays the latter's chauffeur, whom the heroine mistakes for a wealthy young man. Both characterizations are in good hands and the love match develops under exciting dramatic situations.

The story throughout is consistent in tone. The heroine's affair with the unwelcome floor walker, her life in the boarding house, her dreams of making a wealthy marriage, and other features are worked into the plot carefully. The secondary plot, picturing the threatened blackmailing of Miss Bundly, is equally well-staged. The hero's rescue of the girl strikes a conventional note, but the action is good and rounds the piece up with a strong climax.

**The Cast**

Maggie Quick.....Gladys Walton
Jas. Montgomery Johnson.....Ed Hearn
Percy Prack.....Richard Norton
Eva Bundy.....Florence Turner
The Widow.....Helen Bruneau
Amilo Rodolpho.....Fred Malatesta
Mlle. Scarpa.....Ruth Royce
Eddie Bowman.....John Goff
Mr. Shankley.....Frank Norcross
Mme. de Jercasse.....Muriel Godfrey Turner
Landlady.....Lydia Yeamans Titus

Story by John Colton.
Scenario by A. P. Younger.
Directed by Rollin Sturgeon.
Length, 4,780 Feet.

**The Story**

Maggie Quick is employed in a department store as cash girl. She one day sees a woman thief attempting to steal the necklace of a customer named Miss Bundy, an heiress to millions. Maggie catches and holds the thief and the necklace is restored. Maggie lives in a boarding house and it is her dream of some day meeting and marrying a wealthy young man. She constantly rebuffs the approaches of a floor walker. One day a gift of many fine dresses and coats arrive from Miss Bundy. Maggie proceeds to wear these garments and once, when engaged in fleeing from her floor walker admirer, a young man driving an automobile invites her to ride with him. Maggie accepts and becomes well acquainted with James Montgomery Johnson, who is in reality a chauffeur to Misss Bundy. Each thinks the other wealthy and a love affair follows.

Through a misunderstanding on Jim's part, Maggie is driven to a roadhouse where some blackmailers are planning to relieve Miss Bundy of some of her wealth. The girl is made a prisoner and the victim of a personal attack. Jim succeeds in saving the girl, as well as breaking up the plot to rob Miss Bundy. The latter adopts the young couple, who decide to marry.

**Program and Exploitation Catchlines:**

The Story of a Department Store Girl Who Chances to Capture a Woman Thief.

A Romantic Comedy Drama With Gladys Walton.

She Was Only a Girl in a Department Store But She Dreamed of the Time When She'd Wed a Wealthy Young Man.

**Exploitation Angles:** Sell Miss Walton, but don't forget that Florence Turner still has a pull and play her up as the first actress in films to be starred by name. You can get a lot of pull out of these names if you play up Miss Walton's personality. Make a drive on the stores where you can touch the big department affairs.

# Newest Reviews and Comments

## "The Supreme Passion"

*Robert W. Priest Offers An Attractive Modern Irish Romantic Screen Poem Based on a Well-Known Poem by Thomas Moore*

Reviewed by C. S. Sewell

An attractive state rights picture and one that will please the majority of audiences is "The Supreme Passion," distributed by Robert W. Priest of Film Market, Inc. It is a thoroughly clean and wholesome picture, devoid of sensationalism, the title referring to love as being the supreme passion. The theme was suggested by Thomas Moore's well-known song-poem, "Believe Me If All Those Endearing Young Charms," and contends that it is not physical charm but beauty of soul in a woman that causes lasting love in a man. The story is poetic and mildly melodramatic and is of a modern romantic Irish type.

The leading role has been entrusted to Florence Dixon, a very attractive blonde of vivacious type, who gives a good performance. Robert Adams appears opposite her and the remainder of the cast are well-selected types who give satisfactory portrayals. It is a pleasing picture and one which lends itself well to musical setting, affording many opportunities for use of the old Irish ballads. The picture is in the nature of a screen poem and is not of the thriller type.

**The Cast**

| | |
|---|---|
| Jerry Burke | Robert Adams |
| His Father | William Mortimer |
| Dan Manning | Daniel Kelly |
| Mrs. Manning | Mrs. Chas Willard |
| Gardiner | George Fox |
| James Lacey | Cecil Owen |
| Mary Manning | Florence Dixon |
| Clara | Madelyn Clare |
| Clara's Beau | Selmar Jackson |
| Dr. Jennings | Edward Keane |

Story by Robert McLaughlin and Charles T. Dazey.
Directed by Samuel Bradley.
Length, Six Reels.

**The Story**

Jerry Burke is engaged to Mary Manning, daughter of an old-fashioned Irishman who has made money in Ireland and retired to a simple country home. Jerry's father disowns him, as he thinks Mary is not high class enough for his son. James Lacey, a crooked financier from America, visits the Mannings and persuades them to come to the United States. He is attracted by Mary's beauty. In order to force Mary to marry him he gets her father into trouble.

In the meantime Jerry comes to America. Dr. Jennings, a friend of the family, takes a hand in the matter. On the day of the wedding, Mary's veil catches fire and it is announced that she is badly burned and her beauty lost. Mary and her mother return to Ireland, and Jerry follows. He meets Mary at an old wishing well, and she takes off her heavy veil and shows him she is still beautiful, explaining that the burn was all a scheme of the doctor's to prevent her marriage to Lacey and see if Jerry loved her for herself alone.

**Program and Exploitation Catchlines:**

Adaptation of Poem by Thomas Moore.
A Romantic Story of Ireland.
Florence Dixon in an Irish Love Drama.

**Exploitation Angles:** Be careful to explain that this is not an erotic story as the title may suggest. If you make a sex appeal, you will not please those whom you attract and you will lose those to whom this story will appeal. It will make good for you with the cleaner minded, more desirable type of patron, so be careful. Play up the song with phonograph and music store hook-ups and work it in your ads.

## "The Offshore Pirate"

*Metro Presents a Screen Version of Saturday Evening Post Story That Is Fairly Entertaining with Viola Dana as Star.*

Reviewed by Jessie Robb.

Another Saturday Evening Post story has reached the screen in the version presented by Metro of "The Offshore Pirate" by F. Scott Fitzgerald. Viola Dana is the star. The story concerns the adventures of Ardita Farnam, wealthy society girl and a decided snob, when she more than meets her match in the young man pirate, who boards and captures the yacht and carries her off on an involuntary cruise. As developed on the screen, much of the action on board the yacht of the leading characters is given secondary place to the crap game between the white sailors and the negroes. This is evidently used as a filler. The plot is one that lacks the needed amount of dramatic action and incident necessary for vital interest. However, the direction is skillful, the scenic investiture at all times pleasing and the acting good.

The cast is an excellent one. Viola Dana, as Ardita Farnam, wears pretty frocks and does the little required of her very well. Jack Mulhall makes Toby Moreland a likeable chap.

**The Cast**

| | |
|---|---|
| Ardita Farnam | Viola Dana |
| Toby Moreland | Jack Mulhall |
| Uncle John Farnam | Edward Jobson |
| Ivan Nevkova | Edward Cecil |

Story by F. Scott Fitzgerald.
Scenario by Waldemar Young
Directed by Dallas M. Fitzgerald.
Photographed by John Arnold.
Length, Six Reels.

**The Story**

Ardita Farnam, wealthy society girl, is bored with life. One night she is held up in her roadster by a couple of thugs and is rescued by a stranger. He is a Russian in search of a rich wife. Ardita falls in love with him much against her uncle's wishes. On a yachting trip, Uncle John proposes to visit his friend, Colonel Moreland and his son, Toby, whom Ardita has never met. She refuses to go. The crew is overpowered and a stranger and six negroes takes possession of the yacht. Ardita is furious.

After dinner, the stranger tells Ardita the story of his life. Ardita bargains with the negroes to overpower their captain and return to town. An island is sighted and the pirate captain is put ashore. When Ardita sees that he is injured she goes after him. Just then a revenue cutter steams up with Uncle John and Colonel Moreland on board. The whole thing was a frame-up to save Ardita from the Russian. As Tobey, the pirate is more to her taste than Nevkova, the exchange is perfectly satisfactory to all concerned.

**Program and Exploitation Catchlines:**

An Adaptation of F. Scott Fitzgerald Story.
Society Life Bored Her But She Got Real Action When the Thugs Held Her up One Night While in Her Roadster.
Viola Dana in a Romantic Comedy Drama.

**Exploitation Angles:** Let them know this shows Miss Dana, but make a lot of the pirate angle. Display the Jolly Roger in front of your house, and if you can get a pretty girl who looks something like Miss Dana, put her in a rowboat on a float with a black flag at the masthead and banners on the side. Offer a special matinee to all "love pirates."

## "Guile of Women"

*Amusing Goldwyn Comedy with Will Rogers in New Role.*

Reviewed by Louis Reeves Harrison.

"Guile of Women" is an ironical title, for the women of the story have a monopoly of all that is truly intelligent, and the subtle character of the heroine is admirable. The story is vital in motif and so nicely constructed that it hides beneath simplicity of entertainment some keen observations of human nature. Bright subtitles and capable direction assist in achieving a very pleasing harmony of effect.

It is a relief to see Will Rogers in a new role and doing quite as well as ever. His quaint personality, decidedly American in its humorous aspect, fits appropriately into a characterization American only with a hyphen, that of a stolid sailor of Swedish derivation and philosophy. He is one of two Scandinavians on a voyage of discovery in human nature, with disillusioning results so far as the modern woman is concerned. The other is a primitive cynic impersonated ably by Bert Sprotte. Mary Warren is the charming lady in question, with an added support well chosen. As shown to a crowded house at the Capitol Theatre, "Guile of Women" provides delightful entertainment.

**The Cast**

| | |
|---|---|
| Yal | Will Rogers |
| Hulda | Mary Warren |
| Skole | Bert Sprotte |
| Armstrong | Lionel Belmore |
| Captain Larsen | Chas. A. Smith |
| Captain Stahl | Nick Cogley |
| Annie | Doris Pawn |
| Butler | John Lince |
| Maid | Jane Starr |

Author Peter Clark MacFarland.
Director, Clarence Badger
Length, Five Reels.

**The Story**

"The Guile of Women" is deeply impressed upon "Yal," American sailor born in Sweden, when he comes to find Sailor Skole in the good graces of a girl Yal expects to marry. He has invested all his savings in a delicatessen shop for her, and loses both girl and money. Five years before he sent a thousand dollars to a girl named Hulda to bring her from Sweden, and he has seen neither the girl nor his money since. She arrives and Yal and Hulda are married after many mishaps, she pretending to be a servant in the house of Captain Larson, wealthy ship owner.

The death of Captain Larson leads to startling discoveries. Hulda has been seen richly dressed in the company of a former suitor for her hand. She is the adopted child and sole heir of Larson. She feared Yal would not marry because of her wealth, and she aimed to bring out his executive qualities. He is now a very fortunate, as well as a very happy husband. But Skole is still convinced of "The Guile of Women."

**Program and Exploitation Catchlines:**

He Saved All His Money and Then He Found That the Girl He Expected to Marry Was in the Good Graces of One of His Sailor Friends.
Will Rogers in a Story About an American Sailor That Was Born in Sweden.
A Story of a Man That Loved a Girl That Married Another, With Will Rogers.

**Exploitation Angles:** This is a well known story, so work on that angle, but sell it as a Will Rogers and you need do little more. You can get a fresh kick, though, playing up his new type of character, but Rogers will sell no matter in what he is seen.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.*

## FOX ENTERTAINMENTS

**SPECIALS.**

Skirts (Special Cast—Six Reels).
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719. Ex. Vol. 48; P-937.
The Face at Your Window (All-Star Cast), Vol. 47, P-768; C-R, P-852.
Blind Wives. Vol. 48; P-324; C-R, P-406. Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).

**WILLIAM FARNUM SERIES.**

Drag Harlan. Vol. 47; P-109; C-R, P-134.
The Scuttlers. Vol. 47; P-1084; Vol. 48, C-R, P-46.

**PEARL WHITE SERIES.**

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman. Vol. 48, P-725; C-R, P-1033.

**TOM MIX SERIES.**

Prairie Trails. Vol. 48; P-99; C-R, P-794.
The Road Demon. Vol. 48, P-1090; C-R, Vol. 49, P-31.
Know You Men (Six Reels).

**WILLIAM RUSSELL SERIES.**

The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641; C-R, P-852.
Chester Reformed.
Bare Knuckles.

**SHIRLEY MASON SERIES.**

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Wing Toy. Vol. 48, P-816.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912; C-R, P-1002.
The Lamplighter.

**GEORGE WALSH SERIES.**

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17 .
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen. Vol. 49, P-43.

**20TH CENTURY BRAND.**

Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy) Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). Vol. 48, P-963.
Oliver Twist, Jr. (Harold Goodwin).

**SERIAL.**

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

**SUNSHINE COMEDIES.**

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggonne Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-323.

**CLYDE COOKE COMEDIES.**

The Huntsman.
All Wrong.
The Jockey.
Don't Tickle.

**MUTT AND JEFF CARTOONS.**

All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

## FAMOUS PLAYERS-LASKY

**January.**

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326; C-R; P-406.
The Jucklins (George Melford Production)—L-6,023 Ft. Vol. 47; P-1080; C-R, Vol 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke)—L-4,705 Ft. Vol. 48, P-1091.
The Inside of the Cup (Cosmopolitan Production). Vol. 48, P-465; C-R, P-538.
The Rookie's Return (Douglas MacLean-Ince Production)—L-4,123 Ft. Vol. 48; P-217; C-R, P-406.
Midsummer Madness (William DeMille Production)—L-5,908 Ft.; Vol. 47; P-851.
Paying the Piper (George Fitzmaurice Production). Vol. 48, P-594; C-R, P-916.
The Frontier of the Stars (Thomas Meighan)—L-5,693 Ft. Vol. 48, P1462; C-R, P-668.

**February.**

Brewster's Millions (Roscoe Arbuckle)—L-5,502 Ft. Vol. 48, P-725; C-R, P-794.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft. Vol. 49, P-44.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794. Ex., P-935; Vol. 49, P-54-61.
Chickens (Douglas MacLean—Ince Production)—L-4,753 Ft.
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production)—L-5,981 Ft.
The Price of Possession (Ethel Clayton—Hugh Ford Production)—L-4,983 Ft. Vol. 48, P-1093.
What's Worth While? (Lois Weber Production).

**March.**

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft.
The Easy Road (Thomas Meighan)—L-4,982 Ft.
O'Malley of the Mounted (William S. Hart)—L-5,626 Ft.
Beau Revel (Thomas H. Ince—Louis J. Vance Production).
The Gilded Lily (Robert Z. Leonard Production—Mae Murray).
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

**COMEDIES.**

Jan. 23—Bungalow Troubles.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.
Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

**PARAMOUNT ARBUCKLE COMEDIES.**

Jan. 16—A Country Hero.
Feb. 27—The Butcher Boy .
Mar. 27—Out West.

**PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.**

(One Reel).

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.
Feb. 6—All Aboard for Brindisi.
Feb. 13—Palma De Majorea.
Feb. 20—A little Atlantis.
Feb. 27—Modern Aspects of Japan.
Mar. 6—Constantinpole.
Mar. 13—In the Garden of the East.
Mar. 20—Jerusalem, the Holy City.
Mar. 27—Modern Jerusalem.

**PARAMOUNT MAGAZINE.**

**Magazine.**

Feb. 6—Magazine Subjects — Cartoon Hootch and Mootch.
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan.
Feb. 20—Magazine Subjects — Cartoon by Earl Hurd.
Feb. 27—Magazine Subjects — Cartoon by Frank Moser.
Mar. 6—Cartoon by Henry D. Bailey, "The Hoots."
Mar. 13—Cartoon by Earl Hurd, "Bobby Bumps."
Mar. 20—Cartoon by Pat Sullivan, "Felix, the Cat."
Mar. 27—Cartoon by Henry D. Bailey, "The Hoots."

**PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.**

Jan. 23—Wildest Wales.

**POST NATURE PICTURES.**

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

## FIRST NAT'L EXHIBITORS

Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
The Kick in High Life (Lehrman — Two Reels).
Toonerville Trolley (Dan Mason — Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48. P-304.
Old Dad (Mildred Harris Chaplin — Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer). Ex. Vol. 48, P-1046.
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Mamma's Affair (Constance Talmadge). Vol. 48, P-726. C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). Vol. 48, P-817.
The Woman in His House (Mildred Harris).
The Old Swimmin' Hole (Charles Ray). Vol. 49, P-44.
Scrambled Wives (Marguerite Clark).
The Oath (R. A. Walsh Production).
Lessons in Love (Constance Talmadge).
Scrap Iron (Charles Ray).

**"BIG FIVE" ATTRACTIONS.**

Passion (Pola Negri—Nine Reels). Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55.
Man—Woman—Marriage (Dorothy Philips—Nine Reels). Vol. 48; P-391; C-R, P-668.

## AMERICAN FILM COMPANY

The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Ciary and Irene Rich).
Payment Guaranteed (Margarita Fisher).

# CURRENT FILM RELEASE DATES

## W. W. HODKINSON

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-794.

**ZANE GREY PICTURES, INC.**

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-580.

**J. PARKER READ, JR., PRODUCTIONS.**

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

**DIETRICH-BECK, INC.**

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

**DIAL FILM COMPANY PRODUCTIONS.**

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

**ARTCO PRODUCTIONS.**

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

**ROBERT BRUNTON PRODUCTIONS.**

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47; P-1080.

**JOSEPH LEVERING PRODUCTIONS.**

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

**LOUIS TRACY PRODUCTIONS.**

The Silent Barrier. Vol. 46; P-997.

**NATIONAL PRODUCTIONS.**

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.

**J. L. FROTHINGHAM PRODUCTION.**

The Broken Gate—Vol. 48; P-101. C-R, P-282.
The Breaking Point (Bessie Barriscale). Vol. 48, P-729. C-R, Vol. 49, P-31.

**ROCKETT FILM CORPORATION.**

The Truant Husband.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wendesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial.*

**Releases for Week of January 16.**

When We Were Twenty-one (H. B. Warner). Vol. 48, P-326; C-R, P-794.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

**Releases for Week of January 23.**

The Sage Hen (Six Reels). Vol. 48; P-461; C-R, P-538.
No. 15 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming Straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial). Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

**Releases for Week of January 30.**

The Killer (Six Reels). Vol. 48, P-596; C-R, P-794.
No. 9 of Velvet Fingers (The Broken Necklace).
No. 2 of The Double Adventure (The Harbor Bandits).
Lochinvar o' the Line (Edgar Jones—Two Reels). Vol. 48; P-965.

**Releases for Week of February 6.**

The Devil (George Arliss—Six Reels). Vol. 48; P-593; C-R, P-668; Ex., P-823.
No. 10 of Velvet Fingers (Shots in the Dark).
No. 3 of The Double Adventure (Hearts of Stone).
The Imposter (Tom Santschi—Two Reels).
Harry Pollard Comedy (One Reel).
Hearts and Flour (One Reel).

**Releases for Week of February 13.**

No. 11 of Velvet Fingers (The Other Woman).
No. 4 of The Double Adventure (The Gun Runners).
Open Another Bottle (Harry Pollard—One Reel).
The Two-Fisted Judge (Edgar Jones—Two Reels).

**Releases for Week of February 20.**

No. 12 of Velvet Fingers (Into Ambush).
No. 5 of Double Adventure (The Rebel's Nest).
Prince Pistachio (Vanity Fair Girls—One Reel).
The Death Trap (Tom Santschi—Two Reels).

**Releases for Week of February 27.**

What Women Will Do (Six Parts); Vol. 48, P-966; C-R, P-1033.
No. 13 of Velvet Fingers (The Hidden Room).
No. 6 of Double Adventure (Trouble Trail).
His Best Girl (Harry Pollard—One Reel).
Single-Handed Sam (Two Reels—Edgar Jones).

**Releases for Week of March 6**

No. 14 of Velvet Fingers (The Trap).
No. 7 of Double Adventure (War in the Oil Fields).
His Best Girl (Harry Pollard)—One Reel).
The Tempest (Two Reels).
Trapping the Bobcat (One Reel).

**Releases for Week of March 13**

No. 15 of Velvet Fingers (Out of the Web).
No. 8 of Double Adventure (The Grill of Fate).
No. 1 of the Avenging Arrow (Ruth Roland Starring—The Vow of Mystery—Three Reels). Vol. 49, P-46.
Make It Snappy (Harry Pollard—One Reel).
Caught in the Rapids (Edgar Jones—Two Reels).

**Releases for Week of March 20**

No. 9 of Double Adventure (The Black Whirlpool).
No. 2 of The Avenging Arrow (The Enemy Strikes).
Running Wild (Vanity Fair Girls—One Reel).
The Desert Wolf (Tom Santschi—Two Parts).

**Releases for Week of March 27.**

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel).

## UNIVERSAL FILM MFG. CO.

*"The Vanishing Dagger" Scriol Stars Eddie Polo; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.*

Tiger True (Frank Mayo). Vol. 48; P-467; C-R, P-916.
No. 16 of The Flaming Disk (Running Wild).
No. 9 of King of the Circus (Dynamite).
His Lady Friend (Joe Martin—Star—One Reel).
No. 17 of The Flaming Disk (Rails of Destiny).
Outside the Law (Priscilla Dean—Eight Reels). Vol. 48, P-465; C-R, P-538.
No. 10 of King of the Circus (The Mystic Power).
Fire Bugs (Harry Sweet—Century—Two Reels).
The Mad Marriage (Carmel Myers). Vol. 48; P-732; C-R, P-1033.
No. 18 of The Flaming Disk (The End of the Trail).
No. 11 of King of the Circus (Man and Beast).
No. 1 of The Diamond Queen (The Vow of Vengeance).
The Grip of the Law (Jack Perrin—Western Two Reels).
The Fire Cat (Edith Roberts). Vol. 48 P-818.
No. 12 of King of the Circus (Deep Waters).
No. 2 of The Diamond Queen (The Plunge of Doom).
Milk and Yeggs (Star—One Reel).
Fresh from the Farm (Harry Sweet—Century—Two Reels).
The Trigger Trail (Jack Perrin—Western—Two Reels).
Colorado (Frank Mayo). Vol. 48, P-966.
No. 13 of King of the Circus (A Fight for Life).
No. 3 of The Diamond Queen (Perils of the Jungle).
Won—One Flivver (Star—One Reel).
Leaping Lions and Jailbirds (Century—Harry Sweet—Two Reels).
Western (Two Reels).
Society Secrets (Eva Novak). C-R, Vol. 49, P-31.
No. 14 of King of the Circus (Out of the Clouds).
No. 4 of The Diamond Queen (Fires of Fate).
Ring on the Groom (One Reel).
Vamps and Scamps (Zip Monty and Century Bathing Beauties—Century—Two Reels).
Western (Two Reels).
If Only Jim (Harry Carey). Vol. 49, P-47.
No. 15 of King of the Circus (The Woman in Black).
No. 5 of The Diamond Queen (The Tide of Destiny).
No Monkey Business (Joe Martin—Star—One Reel).
The Dog Doctor (Century Wonder Dog and Harry Sweet—Century—Two Reels).
The Show Down (Art Acord—Western—Two Reels).

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47; P-615.
Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47, P-249; Vol. 48; C-R, P-46. Ex. P-687.
Black Beauty (Jean Paige). Vol. 48; P-555; C-R, P-668.

**ALICE JOYCE.**

The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598.

**CORRINE GRIFFITH.**

It Isn't Being Done This Season.

**EARLE WILLIAMS.**

The Fortune Hunter (Earle Williams—Seven Reels).
The Purple Cipher. Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens.

**ALICE CALHOUN PRODUCTIONS.**

Princess Jones.

**LARRY SEMON COMEDIES.**

The Stage Hand.
The Sportsman.
The Suitor.
The Hick.

**JIMMY AUBREY COMEDIES.**
(Two Reels).

His Jonah Day.
The Decorator.
The Blizzard.

**CHAPTER PLAYS.**

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

**SERIAL.**

The Purple Cipher (Joe Ryan—Fifteen Episodes).

## UNITED ARTISTS

Oct. 20—Broken Blossoms (D. D. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 28—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance. (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford). Ex. Vol. 49, P-57.
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48; P-62.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466, C-R, P-538. Ex. Vol. 49, P-60.
Mar.—The Nut (Douglas Fairbanks). Ex. Vol. 48, P-1043.

# CURRENT FILM RELEASE DATES

## GOLDWYN DISTRIBUTING

Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47, P-247. C-R, Vol. 48, P-282. Ex. Vol. 49, P-56.
His Own Law (Hobart Bosworth). Vol. 47; P-385. C-R, Vol. 48, P-916.
The Branding Iron (Barbara Castleton). Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P- 1033.
Just Out of College—L-4,779 Ft. Vol. 48, P-964; C-R, P-1033.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. Vol. 48, P-594; C-R, P-668.
The Concert. Vol. 49, P-46.
Guile of Women.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

**GOLDWYN-BRAY.**

Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.
Seein' Things on the Orinoco.
Gypsy Scientists.
Unshed Soldiers of the King.
No Reg'lar Bird.

**GOLDWYN-BRAY COMICS.**
(One Reel).

Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

**CAPITOL COMEDIES.**

Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).
Indigo Sunday.
Home Brewed Youth.
Angel's Feathers.

**GOLDWYN—INTERNATIONAL COMICS.**

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

## L-J-SELZNICK ENTERPRISES

**ELAINE HAMMERSTEIN STAR SERIES.**

The Daughter Pays. 6,294 Ft.
Pleasure Seekers. 5,610 Ft.; Vol. 48, P-461; C-R, P-916.
Poor Dear Margaret Kirby. 5,500 Ft.

**EUGENE O'BRIEN STAR SERIES.**

The Wonderful Chance—L-5,364 Ft.
Broadway and Home—L-4,850 Ft.; Vol. 48; P-726; C-R, P-916.
Worlds Apart—L-5,980 Ft.

**OWEN MOORE STAR SERIES.**

The Poor Simp—L-5,205 Ft.
The Chicken in the Case—L-5,261 Ft.; Vol. 48, P-728.

**CONWAY TEARLE STAR SERIES.**

Society Snobs—L-5,500 Ft.
Bucking the Tiger—L-5,000 Ft.

**MARTHA MANSFIELD STAR SERIES.**

The Fourth Sin—L-5,000 Ft.

**SPECIAL PRODUCTIONS.**

The Greatest Love. (Vera Gordon). L-5,520 Ft.; Vol. 48; P-594; C-R; P-794.
You Can't Kill Love (All Star). L-5,500 Ft.
The Highest Law. (Ralph Ince Special). L-5,500 Ft.; Vol 48; P-727.
The Road of Ambition. (Conway Tearle). L-5,500 Ft.
The Sin That Was His (William Faversham). L-5,600 Ft.; Vol. 47; P-641; C-R, P-1002
Red Foam (Ralph Ince Special). L-5,500 Ft.

**SELECT PICTURES.**

Mothers of Men (Claire Whitney). L-5,000 Ft.
Mountain Madness. L-6,000 Ft.
The Great Shadow (Tyrone Power). L-5,000 Ft.; Vol. 44, P-1237.
Seeds of Vengeance (Bernard Durning) L-5,000 Ft.
Men's Plyathing (Grace Davison). L-5,000 Ft.; Vol. 44; P-1,792 Ft.
The Servant Question (William Collier). L-5,000 Ft.
Just Outside The Door (Edith Hallor). L-5,000 Ft.

**SHORT SUBJECTS.**
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

## METRO PICTURES CORP.

Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). Vol. 48; P-463.
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels). Vol. 48; C-R, P-1033.
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels). Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison —Six Reels).
Mar. 21—A Message from Mars (Bert Lytell —Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

**NAZIMOVA PRODUCTIONS.**

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova — Six Reels). Vol. 47; P-912; C-R, P-1002.

**C. E. SHURTLEFF, INC.**

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

**MAURICE TOURNEUR PRODUCTIONS.**

Sept. 27—The Great Redeemer (All-Star—Six Reels).

**HAYLOR HOLMES PRODUCTIONS.**

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

**ROLAND WEST PRODUCTIONS.**

Jan. 3—The Silver Lining (Jewel Carmen—Six Reels). C-R, Vol. 48, P-916.

**S-L PRODUCTIONS.**
(Sawyer and Lublin).

Sept.—Love, Honor and Obey.
Feb. 28—Without Limit (Anna Q. Nilsson—All Star Cast—Six Reels). Vol. 48, P-1094.

**HOPE HAMPTON PRODUCTION.**

Mar.—A Modern Salome (Six Reels).

**BUSTER KEATON COMEDIES.**

February—Hard Luck. Vol. 48, P-967.

## ROBERTSON-COLE

The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). Vol. 48; P-597; C-R, P-668.
The First Born (Sessue Hayakawa). Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). Vol. 49, P-45.
Seven Years' Bad Luck (Max Linder).
"813." Vol. 49, P-47.

**SUPREME COMEDIES.**

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

**MARTIN JOHNSON.**

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

## PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.

## REALART PICTURES

**Special Features.**

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

**Star Productions.**

Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; C-R, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). Vol. 48, P-731. C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). Vol. 49, P-46.

## ASSO. PRODUCERS

**THOMAS H. INCE PRODUCTIONS.**

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels). C-R, Vol. 49, P-31.

**J. PARKER READ, JR.**

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

**ALLAN DWAN PRODUCTIONS.**

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47; P-509. C-R, P-714.
A Perfect Crime (Monte Blue). Vol. 49, P-45.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.

**MACK SENNETT PRODUCTIONS.**

A Small Town Idol (Ben Turpin). Vol. 48; P-967. C-R, Vol. 49, P-31.
Love, Honor and Behave. Vol. 48; P-463.

# CURRENT FILM RELEASE DATES

## STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R, Vol. 48; P-164.
The Hundredth Chance. Vol. 48; P-325; C-R, P-406.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48; P-462; C-R, P-538.
The Tavern Knight. Vol. 48; P-596; C-R, P-794.
The Flame. Vol. 48; P-732; C-R, P-916.
God's Good Man. Vol. 48; P-1092.
The Tidal Wave. Vol. 49, P-47.

## EDUCATIONAL FILMS CORP.

**Chester Comedies.**
(Two Reels.)
Beat It.
Ladies' Pets.

**Christie Comedies.**
(Two Reels.)
Movie Mad.
Nobody's Wife.

**Torchy Comedies.**
Torchy Mixes In.
Torchy's Night Hood.

**Mermaid Comedies.**
High and Dry.
Moonshine.
Holy Smoke.

**Vanity Comedies.**
Mind Your Business.
Ouija Did It.
Tea for Two.

**Specials.**
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

**Robert C. Bruce Series.**
Song of the Paddle.
Wanderlust.
Solitude.

**Chester Outing Scenics.**
(One Reel.)
Balling the Junk.
Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.

## MISCELLANEOUS RELEASES

**EQUITY PICTURES.**
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

**FEDERATED FILM EXCHANGES OF AMERICA, INC.**
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).
The Midlanders (Bessie Love).
Man o' War (One Reel).
The Servant in the House (All-Star).
Hearts and Masks.

**Montebanks Comedies.**
(Two Reels).
Nearly Married.
Kidnapper's Revenge.
A Bedroom Scandal.
His Dizzy Day.
Where Is My Wife?

**Ford Educational.**
(One Reel).
Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy in Education.

**KINETO COMPANY OF AMERICA, INC.**
**(Urban Popular Classics)**
**Kineto Reviews.**
**Released Through National Exchanges, Inc.**
**(One Reel.)**
Thrills.
The Emerald Isle.
Panama
The Holy City.
Down In Dixie.
Liquid Gold In Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.

**CHARLES URBAN'S MOVIE CHATS.**
**Released Through States Rights Exchanges.**
First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).

**RUSSELL-GRIEVER-RUSSELL.**
(Released through Capital Film Company).
**Specials.**
Witch's Lure.
A Profligate Woman.

**Fritzi Ridgway Productions.**
(Two Reels.)
A Fugitive from Justice.
A Race with Death.
Across the Border.

**Lester Cuneo Productions.**
Pat o' the Ranch.

**Tuscan Comedies.**
Pa Takes a Tramp.
Splashing to Safety.
Cabareting Under Difficulties.
Stranded.

**Helen Gibson Series.**
Winning the Franchise.
Payroll Pirates.
Wires Down.

**Gasoline Alley.**
(One Reel).
Leave It to Walt.
Some Party.
Well! Well!

**DEMOCRACY PHOTOPLAY COMPANY.**
Democracy. Vol. 46; P-113; C-R, P-388.

**SPECIAL PICTURES CORPORATION.**
(Comedyart—Two Reels Each.)
**(Comedyart.)**
Sweet Dynamite.
Hay Fever.
Open the Bars.

**Sunset Burrud Scenics.**
Nov. 7—Totem Land.

**Claypole Comedies.**
Oct. 3—Dreams.
Oct. 10—Bubbles.

**Marranti Comedies.**
Oct. 31—Kids.

## STATE RIGHT RELEASES

**ARROW FILM CORPORATION.**
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-1766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer). Vol. 48; P-598.
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

**Comedies.**
Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month) .

**CELEBRATED PLAYERS FILM CORP.**
**(Gump Cartoons.)**
The Masked Ball.
Give 'er the Gas.
Chester's Cat.
Rolling Around.
Andy's Holiday.
Andy Has a Caller.
Il Cuspidoree.
Andy's Cow.

**Celebrated Comedies.**
(One Reel.)
Jazz and Jealousy.
Love and Law.
Mixed Pickles.
The Love Doctor.
The Honeyspooners.
Why Get a Divorce.
Out of Luck.

**CANYON PICTURES CORPORATION.**
Galloping Devils (Franklyn Farnum).

**C. B. C. FILM SALES.**
The Victim (Six Reels) .
Dangerous Love (Six Reels). Vol. 48; P-966.
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heldi (Two-Reel Prizma).

**Hall Room Boys' Comedies.**
Jan. 20—A Dog-gone Mixup.
Feb. 4—In Again—Out Again.

**CIRCLE FILM ATTRACTIONS.**
The Devil's Confession. Vol. 49, P-44.

**GEORGE H. DAVIS.**
Isobel, Or the Trail's End. Vol. 47, P-645.

**DOMINANT PICTURES, INC.**
(Two Reels.)
The Call of the West.
The Outlaw's Reformation.
The Vulture of the West.
New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

**FEDERATED FILM EXCHANGES OF ILLINOIS, INC.**
Sun-Kist Comedies (Alice Howell—One a Week).

**INDEPENDENT FILM ASSOCIATION.**
**Neal Hart Series.**
Jan. 1—The Lumberjacks.

**Damfool Twins Comedies.**
Dec. 1—Don't Ever Marry (Two Reels).

**FILM SALES COMPANY.**
Powder Puff Pirates.
Lolly Pop's Daughter.
Bone-Dry Blues.
His Watch Hound.
The Painter.

**THE FILM MARKET.**
The Supreme Passion (Six Reels).
The House Without Children (Seven Reels).
The Ne'er-Do-Well (Reissue—Nine Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

**HERMAN J. GARFIELD.**
The Parish Priest. Vol. 48; P-727.

**HERZ FILM COMPANY.**
The Love Slave (Lucy Doraine). Vol. 48; P-817.

**GAUMONT COMPANY.**
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

**HORIZON PICTURES, INC.**
14 Talmadge Reissues (Two Reels).

**BERT LUBIN.**
Honeymoon Ranch. Vol. 46; P-1292.

**VICTOR KREMER FILM FEATURES, INC.**
Voices (Diana Allen). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

**Re-Issues.**
A Burlesque on Carmen (Chaplin—Four Reels).
Champion (Chaplin—Two Reels).
Jitney Elopement (Chaplin—Two Reels).
Work (Chaplin—Two Reels).
By the Sea (Chaplin—Two Reels).
Skinner's Dress Suit.

**J. P. McCARTHY PRODUCTIONS.**
Out of the Dust.

**PLYMOUTH PRODUCING CORPORATION.**
**Cleveland, Ohio.**
Top-Notch Comedies.

**PLYMOUTH PICTURES, INC.**
Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckie—Five Two-Reel Pictures).

**MESCO PICTURES.**
Jesse James Under the Black Flag.

**REELCRAFT PICTURES CORPORATION.**
**Romances of Youth.**
A Bold Pirate.
Summer Days.
Sunshine.

**Billy Franey Comedies.**
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

**S. E. ENTERPRISES**
Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

**Two-Reel Comedies.**
Waffles and Wallops.
Movies and Maniacs.
Oh, What A Circus.

**GUY CROSWELL SMITH.**
The County Fair. Vol. 48; P-466.

**SUNRISE PICTURE CORPORATION.**
The Price of Silence (Peggy Hyland). Vol. 48; P-150; C-R, P-282.

**C. B. PRICE CO., INC.**
Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast). Vol. 48; P-964.

**WILK AND WILK.**
**(Lee Kids Comedies.)**
The Circus Imps.
The Dixie Madcaps.

**ZIEGFELD CINEMA CORPORATION.**
The Black Panther's Cub. Vol. 48; P-1092.

# PROJECTION

By F. H. RICHARDSON

## *What Do You Know?*

Suppose you have a condenser opening 4.25 inches in diameter and an aperture .90625 (11-32) of an inch wide and that the face of your converging lens is 16 inches from the aperture.

What would be the width of the light beam at 2, 3, 4, 5 and 6 inches from the aperture on the projection lens side?

## *A Bit Absurd*

We are in receipt of a clipping from an article written for a certain local paper, by a projectionist, who shall be unnamed. The one sending it suggests that we use it in the department, which we might do were it suitable. It deals with the importance of the projectionist (whom he calls an "operator") and seeks to point out the fact that the projectionist is one of the mainsprings of the whole works. In support of this he says:

Just because thousands of dollars are spent for equipment, is by no means a guarantee it is what is needed, unless it receives the O. K. of some one who knows its efficiency, who has by actual experience obtained his information by working it at its maximum strength, otherwise nine times out of ten it proves a costly experiment, caused by someone not acquainted with the exact nature of the work it is to perform, merely basing his claim upon a theory that is shattered to smithereens when it is called upon to deliver.

* * *

In the near future it seems that we are to work with alternating current, which means that there are going to be many disappointments and many dark curtains at the wrong time. Alternating current depends for its regularity mostly upon the elements and is absolutely unreliable and unfit for projection arcs at its best. Whenever a "knockout," as they are called, occurs, it won't be the operators' fault, they are helpless, more so than the manager of a theatre where they work, for it's a cinch they can't work without electricity.

### *Amusement for Our Readers*

We have never understood that "working a machine to its maximum strength" was the way to determine its efficiency, but be that as it may we think that our readers will derive considerable amusement from this good brother's remarks concerning A. C.

"Alternating current depends for its regularity mostly upon the elements, and is absolutely unreliable and unfit for projection." Can you beat that?

With the proposition that by comparison with D. C. it is unfit for projection we heartily agree, although approximately the same screen illumination may be obtained, and that just as reliably with D. C., if approximately double the amperage be used, but the arc will in all human probability be very noisy and the light tone very white and harsh.

But the rest of the good brother's remarks—wow! And the writer of the unsigned note accompanying the clipping says the man who wrote the article has been Chief Projectionist (he was "operator" in the article) in one of the best theatres in the city—a large city, too—and is to have charge of a new, costly house. The note winds up with: "He is considered one of the best in the Southern States, and evidently holds a very important place in the local of operators here."

### *We Deny First Statement*

If his remarks concerning A. C. and the test of efficiency are any indication of his ability, then we must respectfully, but firmly, deny the first part of the statement, in toto. He would justly be entitled to head a local composed of machine operators, but there are plenty of men in the South who can advise him as to what an efficiency test is, and that his remarks concerning A. C. are something more than a good joke, because all dynamos generate alternating current and direct current is nothing more or less than alternating current changed to D. C. by the dynamo commutator—see pages 10 and 11 of handbook.

We are indeed sorry to be obliged to speak thus concerning an "operator" (for that is exactly what this man seems to be), but it is outrageous that a man in charge of projection should know so little of the forces he is called upon to handle.

How did he get into the union? What manner of farce is its examination—if it has one at all.

The union in question doubtless fights to get this man's pay raised. Why does it not do a little fighting to get him to learn at least something besides threading, splicing and rewinding, so as to be worth half the pay he now gets, to saying nothing of an increase?

And he is so utterly lacking in even the most elemental knowledge that he rushes into print and tells us all that he knows absolutely nothing about the kind of current from which all dynamo current is derived, and which is supplied in the form of A. C. to probably at least ninety per cent.

In the light of what he says in his article in the aforesaid paper his remarks concerning the importance of the "operator" of the theatres of this country and Canada, are amusing.

### *Notice to All!*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.


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## *What Next?*

We learn from what seems an authoritative source that the Executive Board of Local Union 306, New York Projectionists and Operators, recently actually had a man up on charges that he had accepted pay over and above the union scale.

We are also advised that before the "case" came to trial the business representative ordered the man to return to the exhibitor the difference between the union scale and what he had received. We are advised that another man was ordered to return a like difference, but, to his everlasting credit, did not do so.

If this is true, and we are satisfied that it is, it is not only absolutely illegal and without warrant under I. A. law, but it is a bold attempt to throttle all advancement of a profession outside what advancement can be obtained in wages through the union direct.

Inquiry among many of the projectionists in the larger Broadway houses has brought forth the statement that union representatives have advised exhibitors to pay no more than the scale, and that this advice has operated to prevent many of the men getting advances above the scale.

Broadway projectionists tell us union representatives have told Broadway exhibitors that if their projectionists ask more than the scale they will put in men who will do the same work for the scale.

Whether or not this latter is just talk we cannot say, but if it is true it deserves instant attention and drastic action. It is an attempt to throttle a profession and limit it to such comparatively small remuneration as the union is able to secure.

### *Takes Away Incentive*

It takes away half the incentive to improve. It is bad in every conceivable way, and serves no possible good purpose.

Mind you, we are giving the union officials the benefit of the small doubt, but the story has not come from one man, by any manner of means. It has come from many of the very best men in New York City.

Let us examine into what this might well lead to. Let us see what it did lead to in the old Chicago union.

There was a time, not so long ago, when the officials of the Chicago union dominated the union, absolutely. They got things into such shape that the exhibitor was compelled to accept whomever they might see fit to send to his theatre. They got things into a shape where they were absolutely the dictators as to who would take any one job. They thus were enabled to build up an almost impregnable personal machine by demanding personal loyalty in anything and everything as the price of holding a decent job.

What was done in Chicago is history. They surely did have a wonderful time until it became so utterly vile that the Prosecut-

ing Attorney was obliged to step in and clean it up.

Just what the situation is in Chicago now I do not know, but presumably the old order has entirely passed.

We take our hat off to the old gang for one thing. They fooled us once, and fooled us good and plenty. Well, we guess most any one would have fallen for what they pulled. It seemed so very genuine, and the leader was SOME artist in that particular line. We would have sworn by him—for a time.

Well, we do not imagine anything of that sort is possible, or even is in contemplation in New York City, but nevertheless when men are cooly ordered to give back advances they have received above the minimum scale (no charge that they had misrepresented anything to the exhibitor) and exhibitors are offered men for less money if their men demand more than the scale, it is time to stop and do considerable hard thinking.

## *A Wonderful Picture*

In the editorial section of the January 23 issue of the New York American appeared a cartoon by Winsor McCay, which I am reproducing on this page. I have, however, taken the liberty of substituting my own titles, or anchor markings for those of Mr. McKay, in order to make the picture fit projection and teach its lesson to projectionists, Mr. McKay's markings being intended for the generalities of life.

Look at this picture long and earnestly, my brother. Hold a little real, honest communion with yourself and select the anchor which is holding YOU back. For if you are resting on your oars, one of these anchors IS chained to you, and it is entirely useless and a waste of breath to dispute the patent fact. Examine yourself!

Is it the "I'm getting the scale" anchor, which means that you are willing to remain on a level with the poorest man in your organization—and God knows it probably has some plenty poor enough.

"But," you say, "I'm in a bigger house than the poorest man, and get more money!" True, but the fact is that in proportion to what is demanded of you you are actually the lower paid man, and anyhow you owe whatever that little advance may amount to to the union, and not to your own efforts.

Perhaps you even owe it to the workings of union politics. Anyhow you are chained to the anchor of "the scale," boyond which you have not real ambition.

Or maybe it is the "They Don't Appreciate Good Work" anchor, in which case, beyond keeping a well illuminated picture on the screen, have you shown them any REALLY good work? Are you merely the "operator" of a mechanism, or are you a projectionist? Think it over!

And are your positive that your failure to advance further is not really due to lack of energy necessary to make a REAL effort. Examine the "Just Plain Laziness" anchor. Think it over!

*CARTOON FROM NEW YORK "AMERICAN" OF JANUARY 23*

*Reproduced by special permission*

## *Heat Eliminating Plan*

The editor is in receipt of a communication from a large optical manufacturing company asking for advice, as follows:

In experimenting some time ago with special glasses for lenses our scientific department hit upon a glass which has the property of transmitting a large percentage of the visible rays and turning back a large percentage of the heat rays.

For instance, a lens made from this glass would transmit 70 per cent. of the light and stop about 70 per cent. of the heat contained in the original beam from such a source as a 600 or 700 watt Mazda projection lamp. This percentage is considerably increased where the light source is not previously screened by glass.

We are informed that such a lens would be of first importance in connection with motion picture projection, particularly in projection where it is desirable that the picture be stopped and held stationary for an extended period for examination, as in educational films.

This lens may be used either as a part of the fire shutter, or the fire shutter could be done away with.

Another feature of the lens is that the light transmitted is most pleasing in tone, approaching more nearly to daylight than ordinary illumination.

To all of which we made reply that we would have to know very much more about the proposed lens before we would make any suggestions of value. If anything further develops you will be advised.

## *Of Interest—Perhaps*

Friend Fred J. Alles, Wilkes-Barre, Pennsylvania, asks a question, the answer to which might be of interest to others. We therefore have concluded to daub the matter up with printers' ink. He says:

Having purchased a small generator to charge storage batteries, I have since come to the conclusion I will be unable to use it because it produces 8.9 volts and 20 amperes at 975 R. P. M. The dynamo is compound wound.

I want to know what apparatus I can use to reduce the voltage to 6 and the amperage to 2, or what voltage and amperage is used to charge a six-volt sixty ampere hour Williard battery.

Sure you can use the generator. Holy mackerel, man, the usual procedure is to charge batteries from 110 volt lines.

What you need are two things, viz., a small ammeter and an adjustable rheostat. Don't know what the charging rate of the battery you name is, but it should be

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marked on a plate on the side of the battery.

Connect the ammeter and resistance in series with the battery and adjust the resistance so that the number of amperes required shows on the ammeter and letter run until she (the battery) begins to "gas," whereupon you reduce the amperage to two or three and letter run until she shows the proper reading with the hydrometer. And there you are.

You can, I think, secure everything you need from J. H. Hallberg, of the U. T. E., the advertisement of which firm will supply you with the address. Just tell him exactly what it is you want to do and he'll do the rest.

I should imagine the regular charging rate of the battery in question would be somewhere between six and ten amperes.

## *Bayonne, New Jersey*

Recently we had occasion to visit the land's end—Bayonne, New Jersey. Getting to Bayonne is some considerable process—until you learn how—and between Jersey City and Bayonne we trolleyed through the most wretched, squalid, entirely God forsaken district that it has been our lot to see in or about that great territory tributary to New York City.

### *A Progressive*

Bayonne itself is, however, a very nice looking city. While there we called at the Opera House, and on Louis A. Ring, an up-to-date, progressive projectionist.

Brother Ring is working under difficulties. The Opera House is a balcony-and-gallery house of the old style, and the asbestos projection room is perched just under the roof, with a pitch which makes Charles Chaplin wear a number twenty-six shoe and three and seven eights hat. If a fly ever lit on that light beam it would certainly slip, slide down and break its neck against the screen.

### *Projection Room Painted Black*

Ring's projection room is painted black inside, and as clean as a new pin. He has good size ports and two Simplex projectors concerning which he said: "They've been running five years, and I wouldn't trade 'em right now for two new projectors," which remark will most likely get him into more or less serious trouble with the Simplex folks, because you know all projector manufacturers are extremely adverse to having their projectors praised. The editor will vouch for the fact that the projectors were in first class shape.

The Opera House runs vaudeville and pictures. Ring has a nice kit of tools. Projectionist Frank L. Brown works with him. James Brennan is manager, and we took occasion to hold converse with him concerning nearly a third of the picture being knocked galley-west by one of those idiotic music lights. What we said was to the point, but Brennan is a good sport and accepted the criticism in good part.

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## *Amusing*

Some of the naive requests made on the editor of this department are just a bit amusing. Here is one which just came from the Lone Star state.

Please give me installation and starting and instructions for the care of Fort Wayne A C to D C; Wotton Vertical Rexolux; Martin Rotary Converter; Wagner White Light converter and Hallberg Twentieth Century. Also please give me your ideas as to designing a dissolving stereopticon for a Powers Six-B.

Modest, what? Guess we could knock out that bunch in four or five days' time, without the drawing necessary for wiring diagrams.

We told our correspondent to send on his check for $150 and we'd fix him up, but suggested that he write the various manufacturers, who would supply instructions gratis. At the very end of his letter he added just one word: "Thanks." There was no stamp inclosed.

## *Off Center Effect*

From a Western coast city comes a wire which read as follows:

What kind • • • seventy-elght foot throw. Projector four feet off. Is it very bad? Would like to place one projector center and other four feet off center. Screen twelve by sixteen. Can place one each side if much better projectlon. Answer wire.

This is a bit mixed, but I think what is meant is that they want to know what will be the effect of placing one projector four feet off center with the screen with a sixteen foot picture and 78 foot distance of projection. The word projection was most likely originally the third word of the message and "center" ended the second sentence. Lost in transit. Nuff said.

### *A Sixteen-Foot Picture*

A sixteen foot picture is 192 inches wide and seventy-eight feet the distance, so that the beam of light will spread out 2.4616+ inches per foot of distance in traveling from lens to screen. Laying the angles off on paper we find that the light beam would have to travel almost exactly one foot further on to reach one side of the screen than the other. This would mean only a 2.5 (approximately) inches distortion, which would hardly be noticed and could be entirely hidden, merely by allowing the picture to extend over on the black border a little.

### *Light Loss Probable*

But there would be the tendency to out of focus on one side of the screen to contend with, which might compel reduction of lens diameter, with consequent light loss.

Everything considered the logical thing to do would be to swing the screen out six inches at one side, which would almost entirely overcome the trouble, and could be disguised so that the audience would not see it. And that was what we advised — that or put the projectors equidistant on either side of the screen center, because handicapping projection, even slightly, is not a good thing to do.

## *Hawkins Electrical Guides*

John L. Hogan, projectionist Empire and Majestic Theatres, has two sets of Hawkins, one of which has never been opened. He will sell them for nine dollars, plus postage. Who wants them? Address Mr. Hogan direct, P. O. Box 374, Chillicothe, Mo.

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OCCUPYING a lot seventy feet in width and one hundred and ten feet deep, a very beautiful and impressive picture and vaudeville theatre has been erected by the Walkerville Theatre Company of Walkerville, Ontario. Although the theatre occupies a fairly small sized lot, it has been so designed that the auditorium is rather deceiving as to its size. One would naturally believe, upon entering that the capacity was at least fifty per cent. greater than the actual count. This has been accomplished by a well studied series of arches and vaults.

The entire ceiling of the house is slightly vaulted. The auditorium is very compact, having a center bank of seats and two side banks with side aisles along the auditorium walls. There are twenty-four rows of seats on the main floor, which is a very fine depth and gives an unusual intimacy with the stage which is the paramount requirement in a vaudeville house.

The seating capacity of the first floor is 741 seats. The balcony is reached through two vomitories at the rear of the fifth row of seats which enter a spacious cross aisle. The seating capacity of the balcony is 452 with 32 seats additional in the state boxes.

### *Well Equipped Projection Room*

The projection room is located at the rear and is of exceptional size. The equipment of this is very complete, consisting of two Powers 6E projectors, both supplied by Perkins Electric Company, Montreal, and a Hertner Transverter, a Westinghouse Type "K" Auto Starter, a Fulco Motor Rewind, a Gold Fibre Screen, and two Power's inductors for emergency use. The projection throw is ninety feet and William Leslie is projectionist in charge.

The interior of the auditorium is most artistically treated and decorated to achieve an intimate effect which is very necessary to the success of every auditorium. The sounding board is a perfect ellipse and the ornamentation is very cleverly executed by skilled artisans. The perforated sections over the state boxes, as shown on the accompanying illustration are the speaking openings from the organ chambers.

The ceiling over the balcony is panelled and highly decorated and enriched by ornamentation which has been colored in polychrome shades and glazed.

From the center of the sounding board hangs a gorgeous lighting fixture with a concealed diffuser, the main bands and frame of the fixture being treated in old gold and polychrome tones and the balance is beautifully decorated parchment; the back-ground for the ornamentation is amber.

### *Diffusers on Each Fixture*

Fixtures of a similar character were installed over and under the balcony. Each fixture is equipped with diffusers which are used to illuminate the auditorium during the time pictures are being shown. The house is lighted by means of different colored lights which are separately controlled from the switch-board on the stage and arranged so that the lights may be dimmed and colors blended, giving a very pleasing glow instead of a sharp, glarry light.

A Verde Antique marble base has been carried around the entire auditorium. The aisles are covered with linotile, of four by four red tiling with a black interliner.

Particular care was exercised by the architects in determining the sight lines and the acoustics which are perfect. The lobby which leads to the main foyer and the entrance to which is directly in the center of the building, has been very simply treated and decorated in soft, pastel shades. The walls are of white Italian marble rising from a Verde Antique base. The woodwork is of a dark walnut color.

### *Gold Leaf Ornamentation*

The ornamentation in the pilaster caps and in the shell over ticket window has been high-lighted with gold leaf and polychrome shades and glazed down with Vandyke glaze. The floor in the lobby is a warm red

*WALKERVILLE THEATRE, WALKERVILLE, ONTARIO*

*Above: The solid and imposing brick front. At left: Auditorium, showing boxes, the seating and the ventilating grilles. At right: The bright and cheerful ladies' rest room with its wicker furniture*

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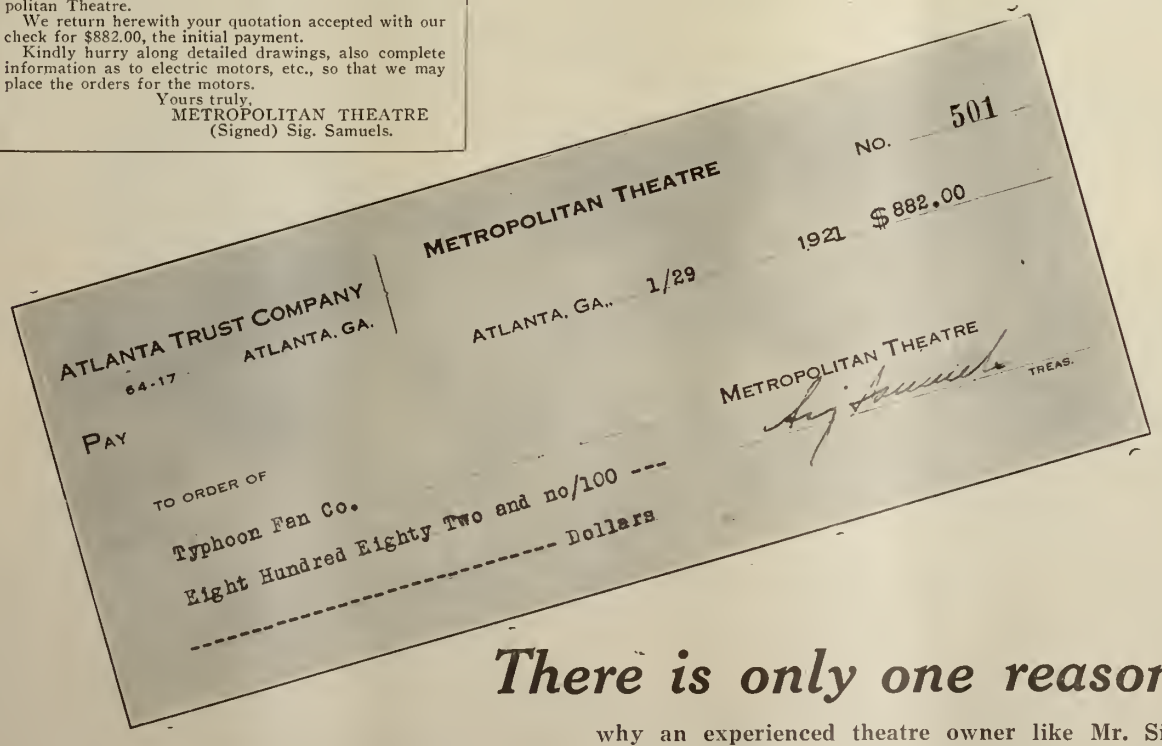
(Signed) Sig. Samuels.

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six by nine quarry tile. This lobby leads into the main foyer, the floor of which is of the same material as the aisles of the auditorium. The architectural and decorative effect of the foyer is carefully linked with that of the auditorium. The lounge and the stairways to the mezzanine and the entire mezzanine is luxuriously covered with a thick velvet carpet and is one of the features of the theatre.

The base of the entire mezzanine is painted in an imitation of Verde Antique marble. The walls are panelled and rise to a beautiful cornice, richly ornamented. From this cornice springs a vaulted ceiling which also is enriched and colored in pastel shades.

No expense was spared in the furnishings throughout.

The stage is large enough to accommodate road attractions and stock, and fully equipped with rigging lofts, fly galleries, steel gridiron and has a dead front switchboard. A section of the stage floor has been made removable. The gridiron is so arranged that the scenery can be operated from both fly galleries or from either side of the stage at stage level. The series of dressing rooms in addition to the actual property and musician rooms, electrical and carpenter shops have been provided.

### *Organ Chambers Over the Boxes*

The organ chambers are located over the boxes in front of the proscenium arch on either side of the auditorium. The arrangement makes it possible to procure the best effects, the thought foremost in mind, was that the organ should be one of the outstanding features of the theatre. The speaking or solo pipes of this are installed on one side of the auditorium and the accompaniment on the opposite. The proscenium opening is thirty-five feet in width, being of such dimensions as to enable the producing of almost any type of performance.

# *How Two Adjoining Theatres May Be Served By One Common Lobby*

HERE is an illustration of how W. Albert Swasey, Inc., solved the problem of utilizing an irregularly shaped plot of ground for two theatres and economized in both space and up-keep by arranging to have one lobby serve for both houses.

As will be noted, the plans call for a large vestibule on the Tremont street front, which gives entrance to a lobby thirty feet wide and seventy feet long, with separate offices for the manager and ticket sellers of each house, one on the left and one on the right.

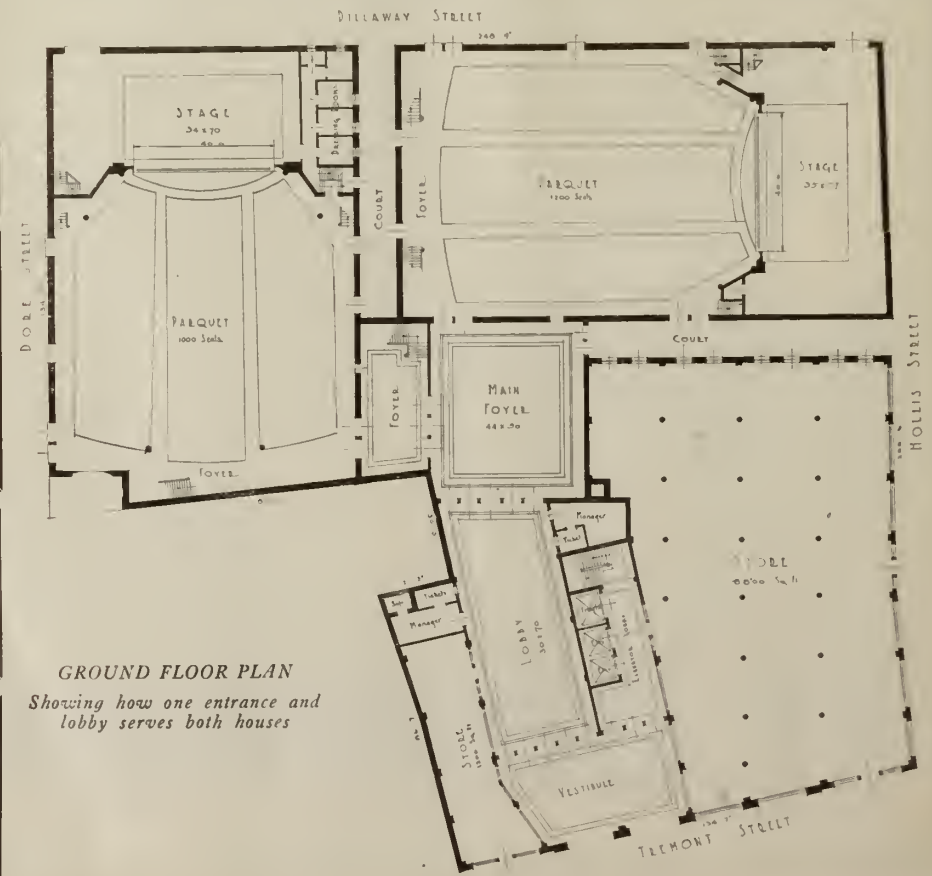
The lobby gives entrance to a main foyer forty-four by fifty, which gives direct entrance to one of the theatres, the entrance to the other being through a smaller foyer off of the main foyer.

### *Stores on One Front*

It will be noted that the arrangement allows space for stores on the Tremont street front and that these are separated from the right-hand theatre by a court, which also permits of exits from the house.

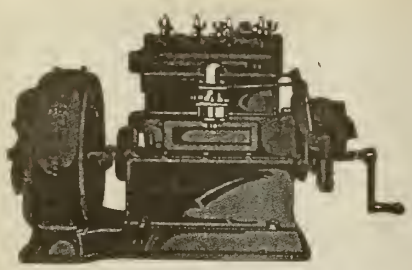
In addition to this, there are five exits on the Dillaway street front. The house on Dore street has exits on that street, on Dillaway street, and also upon the court separating the two theatres.

The second floor plan shows the arrangement of balconies, dressing rooms, boxes and fly galleries of both houses, and of




*GROUND FLOOR PLAN*

*Showing how one entrance and lobby serves both houses*

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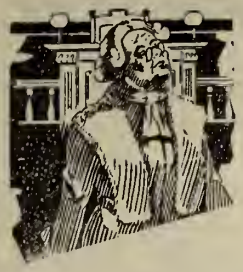

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The six men we want are, today, probably Managers or Assistant Managers in large and reputable film exchanges. They must, at least, have had some sound film training. We do not want dabblers—we want only steady, reliable men who know the business thoroughly and want to get on it.

*Accounting Experience An Advantage but not a First Necessity*

The six men we want must understand figures. They do not need to be trained accountants, but they must be able to make intelligent use of financial statements.

*Should Speak at least One Foreign Language—French or Spanish Preferred*

The most can be got out of these six positions in the foreign field by those applicants who have a good working knowledge of either French or Spanish and who are willing to perfect themselves in that language.

*We Want Old Heads On Young Shoulders*

We are willing to accept young men for these six jobs, but would prefer men over 25—either married or single. We want live wires, but we don't want them of such high pressure that they'll short-circuit and burn out.

*They Must Know How To Handle Men*

Proven ability to handle men and get results without friction will be a big asset for the men who are going to fill these six good jobs. If you can point to something you have done in this line, so much the better.

*Each and Every One of These Six Foreign Positions Has a Quick and a Big Future*

The foreign market of this company is ready to give the six men who land these positions real and quick futures. They will have to work hard, but they will have their rewards in good salaries and in futures which will be bounded solely by their own ability and integrity of purpose. These jobs are not for four-flushers or quarter-horses, but permanent connections for energetic, purposeful men who want to develop big, solid, worth-while places for themselves.

*Write Fully Correspondence Confidential*

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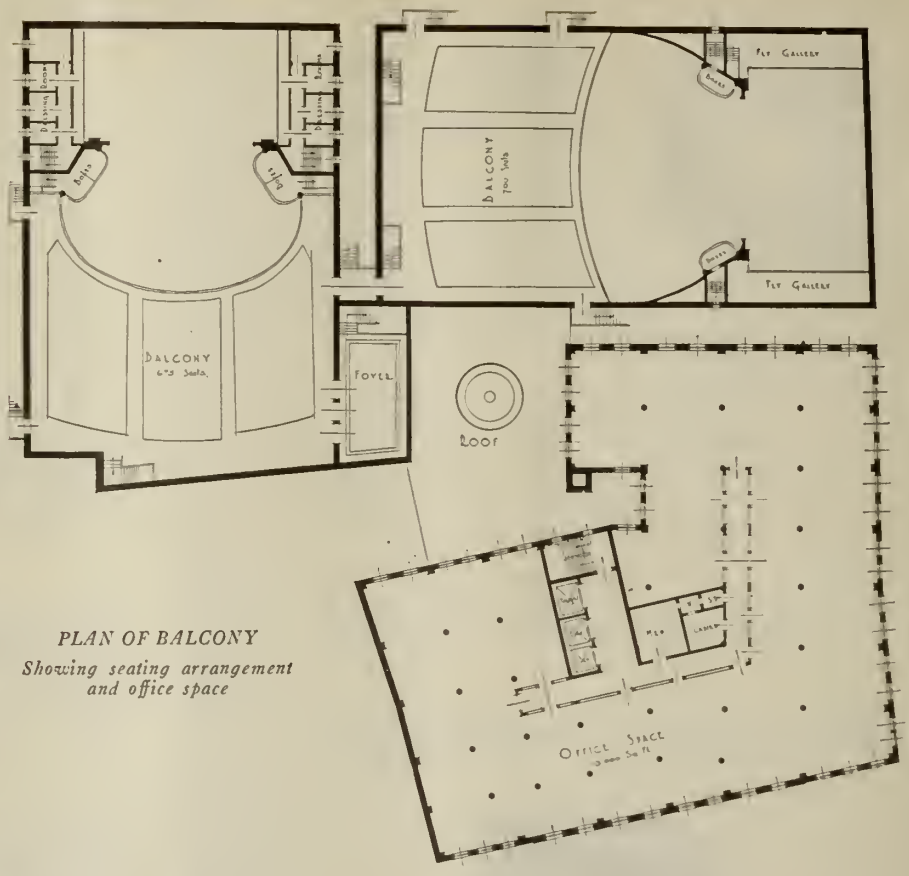



*PLAN OF BALCONY*

*Showing seating arrangement and office space*

office space covering thirteen thousand square feet over the stores.

As shown by the sketch of the front elevation ,an effort has been made to conserve the quaintness and charm peculiar to old New England buildings, by the use of deformed bricks and the insertion of dormer windows in the gable roof.

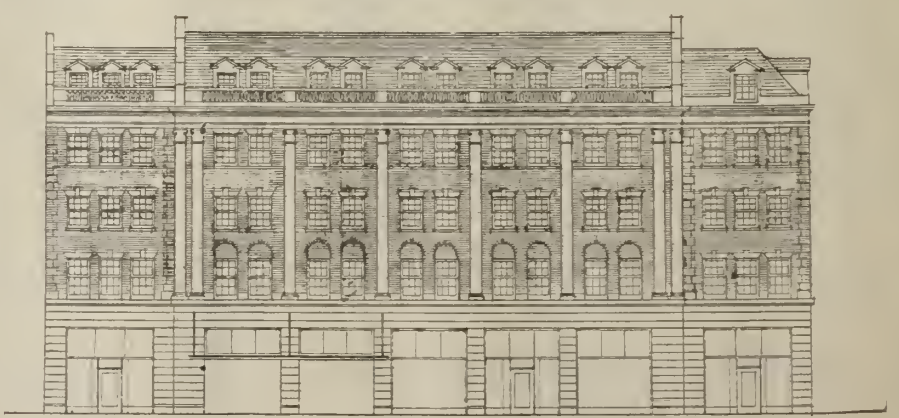
## *Simplex Entertains Grocers' Association*

Among the entertainments provided for the enjoyment of the delegates attending the three day convention of the New York Wholesale Grocers' Association held at the Hotel Astor, was the moving picture feature arranged by H. A. Marin of the Famous Players Corporation on Wednesday, February 23.

For the edification of its three hundred members the Entertainment Committee had two moving picture booths set up in the North Ballroom, each of which contained a motor driven Type "S" Simplex Projector. These machines were furnished by the Precision Machine Company and were in direct charge of John Krulish of that company.

## *Theatre Changes Hands*

The Clemmer Theatre, Seattle, passed into the hands of the Universal Film Manufacturing Company on March 1. Mr. Clemmer's lease had about a year to run, and the film company has obtained an extension of ten years. The contract calls for the restoration of the building at the end of that time into a store, as its was originally.



*THE FRONT ELEVATION*

*Showing artistic effect obtained by deformed bricks and the insertion of dormer windows in the gable roof*

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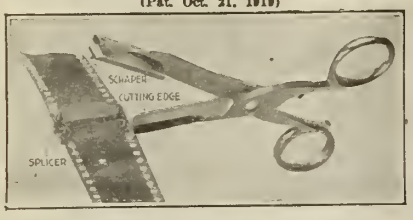


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# *Phil H. Pierce Now Manages Bartola's New Southern Office In Dallas, Texas*

PHIL H. PIERCE has just taken charge of the Southern office of the Bartola Musical Instrument Company.

His office, located at 2022 Main street, Dallas, has been fitted with a demonstrating instrument and a school for organists has been established.

Mr. Pierce has a complete organization of installers and demonstrators and has been fortunate in securing Ed. Benjii, who has charge of the school of instruction. Mr. Benjii, well known on the Pacific Coast, is also a writer of music especially adapted for moving pictures.

*PHIL H. PIERCE*
*Manager Bartola's Dallas Office*

Mr. Pierce has been connected with the musical instrument end of the moving picture business for many years and is well known to southern exhibitors.

Dan Barton, general manager of the Bartola Musical Instrument Company, has just returned from Dallas and he states conditions in the South look very good, notwithstanding the present cotton condition.

In proof of this, Mr. Barton advises the sale of a large Bartola to the Phillips Egypt Theatre, and a Barton Organ to the Strand Theatre, both of Fort Worth, both deals being consummated during the first three days that the new Southern office was open.

## *Radio Mat Slides Aid Exhibitor and Lecturer*

It has long been recognized that the stereopticon slide is one of the best mediums for advertising and announcements but how many of us realize the many interesting possibilities for its use in the fields of religion and education. A slide, which is fast gaining popularity among exhibitors and instructors—and is being used to an ever increasing extent by ministers lecturing and preaching with the aid of motion pictures—is the so called "quick made" slide of the Radio Mat Slide Company, 121 West Forty-second street, New York, which may be typewritten quickly and immediately inserted in a motion picture projector or stereopticon.

The exhibitor or instructor can write a message up to sixty words on the patent slide furnished him, and the quickness with which it may be thrown on the screen depends on the speed and skill of the one handling the typewriter. It has been hailed by many as the ideal method of making eleventh hour announcements.

*Announcing Coming Attractions*

With it the exhibitor may announce coming attractions, issue "extras" of big events and fight unfair legislation. He can make his own unique news weekly—or daily, for that matter—flashing paragraphs of the latest local news and the social calender, and it will present a neat appearance and may be easily read from any part of the house.

Its increasing popularity is shown by its use in recent conventions, such as that of the Baptist Church, The International Silk Show and in the rendering of our last election reports the numbers of these slides used ran into many thousands. It will play a part in the work of the new Department of Visual Education of New York City and the larger universities of the country are using it in their motion picture lectures to science, language, literature and art classes.

## *Newman Manufacturing Company Reports Sales*

"Seems to us that more than the usual number of Spring renovations are being made this year," reports the Newman Manufacturing Co., of Cincinnati.

Here are a few of its recent installations: Keith's Theatre, Louisville, Ky.—velour-covered rope rails. Park Theatre, Roanoke, Va.—velour-covered rope rails. Strand Theatre, Lansing, Mich.—brass railings. Strand Theatre, Indianapolis, Ind.—statuary bronze frames. Victory Theatre, Lynch, Ky.—brass frames. Gaines Theatre, Pineville, Ky.—brass railings, frames and door hardware.

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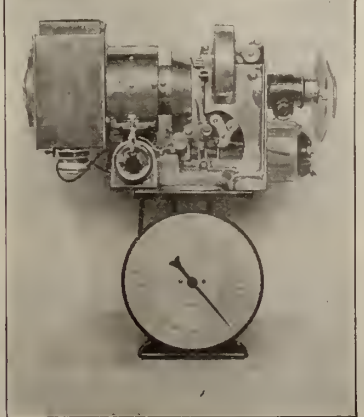

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ORGANIST DESIRES POSITION — First-class, trained musician. Experienced picture player. Reliable; punctual; good worker; large library. State hours, organ, make and size. Salary, your limit. Yours for faithful service. Wire or write Arthur Edward Jones, 168 Main Street, Annapolis, Maryland.

MANAGER—At liberty for motion picture house. Young man with good education and a hustler. Will consider only first-class proposition. Salary or commission. Address Manager, P. O. Box 315, Bellefontaine, Ohio.

CAMERAMAN, 21, experienced every branch modern cinematography, also "stills." Unusual ability and initiative. Desires position where, by his own merits, will soon be promoted to first cameraman. Speaks English and Spanish. No objection to travel if good offer is made. Box 184, Moving Picture World, New York City.

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CAMERAMAN, experienced in news, scenic and educational, wishes to connect with studio in or near New York as assistant cameraman. Best credentials. Address Photographer, 4065 Tupper Street, Westmount, Montreal, Canada.

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MANAGER—Experienced man to take complete charge of well equipped Motion Picture Supply House. References required. State salary and give full details in first letter. Address "Manager," Motion Picture World, 64 W. Randolph Street, Chicago, Ill.

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TWO POWER'S 6-A Machines, motor-driven; guaranteed in first-class condition. A bargain if sold at once. J. J. Ryan, Hogan Opera House, Susquehanna, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

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### MUSICAL INSTRUMENTS FOR SALE

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## *Hub Simplex Distributor Brings Home the Bacon*

That the Boston Motion Picture Supply Company, Simplex Distributors for Southern New England, have succeeded in planting the Simplex banner throughout their territory is amply illustrated in a list of installations recently received at the Simplex factory.

These installations have all been made within a very few weeks and a perusal of same will show that the demand for Simplex projection comes not only from exhibitors but that a well known piano manufacturer, a church, the State Capitol and a battleship also figure in the list.

The Boston Motion Picture Supply Company which recently moved into larger and finer equipped headquarters has been among the most active of the large Simplex distributing organizations and the success of its recent campaign for Simplex in Greater Boston, is reflected in the results obtained.

Among the Simplex installations included in the list referred to are the following:

Stratford Amusement Co., Stratford, Conn.; H. P. & E. Day Co., Seymour, Conn.; Colonial Theatre, Bridgeport, Conn.; St. Peters Church, Cambridge, Mass.; Alexander L. Steinhert, Boston, Mass.; C. W. Gordon, Pittsfield, Mass.; U. S. S. "Delaware", Charlestown, Mass.; State House, Boston, Mass.; Town Hall, Ridgefield, Conn.; Liberty Theatre, Hartford, Conn.; Capital Theatre, Milford, Conn.; W. S. Woodruff, Orange, Mass.; White Way Theatre, New Haven, Conn.; San Carolina Theatre, New Haven, Conn.

## *No Help for It*

1460 League St., Akron, O., February 22, 1921.

Moving Picture World,
New York City.

Who makes a steel portable booth that I can take down and carry easily?

I am showing in some small towns and I want to get a new booth. The one I have takes too long to set up.

Please answer and oblige

Very truly yours,
W. W. NORTH.

It requires a certain amount of time to properly assemble all portable projection booths.

Any booth which could be slapped together quickly without carefully eliminating all cracks and crevices would not comply with the underwriters' regulations. If such booths could be utilized, no booth at all would be required.

The booth you have is probably just as quickly assembled as any of those which you might obtain.

## *To Build Canadian Plant*

A. J. Munjar, of San Francisco, export manager of the American Fotoplayer Company, has been making a business tour of Canada to investigate conditions in the moving picture theatre field. He has announced that the company will erect a Canadian factory during the present year and that the plant will probably be built at Toronto in order to meet the demand in Canada for organ instruments.

## *Another Theatre Planned*

Announcement has been made that undisclosed parties are planning to build a moving picture theatre on a lot on the west side of St. Paul street between Twenty-fourth and Twenty-fifth streets, Baltimore, which measures 97 by 184 feet. This property was recently purchased by Edward Hanzch and Drayton M. Hite. According to Wilson J. Carroll, city councilman, interested parties have asked him to introduce an ordinance for the erection of the theatre in the City Council but he has taken no action.

## *Peerless Arc Controls Make a Unique Record*

With the installation of Peerless automatic arc controls in Chicago's new Senate and Tivoli Theatres, an enviable record has been established for the J. E. McAuley Manufacturing Company of Chicago, makers of the Peerless control. Every new theatre opened in Chicago within the last year has, we are advised, been Peerless equipped.

The marked improvement which these instruments effected in the projection at the Riveria Theatre, operated by Balaban & Katz, where they were installed over a year ago, is accountable for their having been chosen for their new two million dollar Tivoli Theatre recently opened in Chicago.

## *To Build New Theatre*

Gruclich and Matlock have announced they will build a new theatre, seating 1,000, in Pendelton, Oregon, the site being across the street from the Arcade, which they also own. The building will be of concrete and cost $80,000.

## *New Theatre Is Planned*

Plans were filed with the city building bureau, Portland, Oregon, February 18, for the construction of a theatre on East 50th and Sandy Boulevard by the Highway Amusement Company. The building will be 65 x 100, and will cost $13,500.


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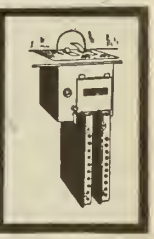

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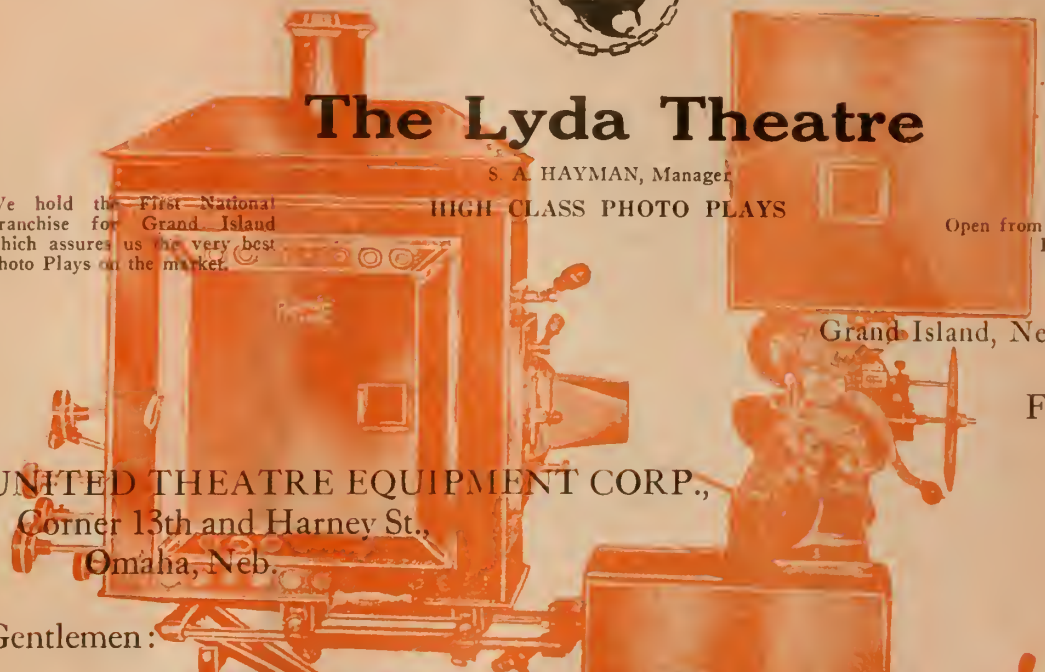

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Feb. 1, 1921

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Gentlemen:

In December I installed two of your latest Powers 6-B type E equipment, and have by this time given them a real examination and wish to state that I find them the most excellent machines I have had the pleasure of operating.

I have, during my course of manager, operated almost every type of motion picture machine, but up to the present time, I have never found a machine that fulfilled my every expectation until I installed these two latest Power's.

## I will gladly recommend

to any manager, when considering purchasing a new machine, to not to fail to give the

## POWER'S 6B TYPE E

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Yours truly,

S. A. Hayman

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*Scenario by Arthur Zellner & Arthur Maude*

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*Published by* CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 49, No. 3 MARCH, 19, 1921 Price 25 Cents

# Pathe News—first!

## In New York by Two Hours

Pathe News led competitors with scenes of the Presidential Inauguration in Washington by *two full hours*. Broadway's leading theatres were showing this number of the News between 7.45 and 8 p. m. on Friday, March 4. Persons leaving Washington directly after the swearing-in of the President arrived in New York to find the event they had witnessed already on the screen.

## In Chicago and the Middle West by Hours

Had it not been for a blizzard which delayed the Pathe aeroplane the News Inauguration pictures would have been showing in the big cities of the middle west on Saturday evening, March 5. As it was, they *showed on Sunday, hours before competition.*

## Denver, Salt Lake and the Pacific Coast

At the time of going to press it looks as though the Pathe plan to show the Inauguration special in San Francisco and other far western points on *Monday, March 7, was to be realized.*

"Your pictures of the Inauguration arrived at the Capitol Theatre 7.58 Friday evening, *nearly two hours ahead of the next release,* which is an achievement, and I congratulate you." S. L. Rothapfel.

"I wish to compliment you on your wonderful efficiency. Prints of the Inauguration of President Harding were delivered to us about 7.45 p. m., March 4, and were shown at both the Rialto and Rivoli." Hugo Riesenfeld, Managing Director.

"Congratulations on your splendid and efficient service. Your print of the Inauguration of President Harding arrived at this theatre at 7.45 p. m., March 4, and was put right on the screen. *Such co-operation is what has made the Pathe News still first in the field.*" Joseph Plunkett, Managing Director, The Strand.

**For ten years we have been telling you that "You get it first and best in the Pathe News." *You do!***

Jesse L. Lasky *presents* A

# George Melford
PRODUCTION

# "The Faith Healer"

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THE greatest Easter Week picture ever made, and a record breaker any week in the year.

Made up of all the elements that constitute universal appeal. Produced by the master of heart-throbs, the director of "Behold My Wife."

No picture has ever been made with a greater spiritual and dramatic appeal.

*With Milton Sills and Ann Forrest*
*From the play by William Vaughn Moody*
*Scenario by Mrs. William Vaughn Moody and Z. Wall Covington*

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## WILLIAM D. TAYLOR'S
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# "THE WITCHING HOUR"

## with ELLIOTT DEXTER

EVEN more timely now than when it ran a year on the stage. "The Witching Hour" has just those qualities of appeal which will put it over big in any community.

*The New York Sun said:* "One of the strongest pictures shown at the Rialto this season. Exceptionally well cast. Elliott Dexter plays splendidly in one of his best parts."

*And the Evening Telegram:* "Has lost none of the power and thrilling quality that it had on the stage."

*From the play by Augustus Thomas*
*Scenario by Julia Crawford Ivers*

## A Paramount Picture

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(By arrangement with Joseph M. Schenck)

# in "The Dollar A Year Man"

IN "Brewster's Millions" you saw "Fatty" try to spend a million—and you're still laughing.

In this one you'll see him try to earn his dollar salary as a government detective—and you never will stop laughing.

A hit just as certain as "The Life of the Party," full up with Arbuckle's funniest gags.

## *A Paramount Picture*

*(This is the four column press ad—mats at your exchange)*

By Walter Woods
Directed by James Cruze

Cast includes Lila Lee, J. M. Dumont and Edwin Stevens

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# "OUTSIDE THE LAW"

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"Outside the Law" opening at my Loop Theatre today broke all previous box office records by 8.45 P.M. Constant stream of people still coming. Attendance has exceeded most sanguinary expectations. Compelled to show until midnight.
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**What Barbee did You can do!**

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Directed by Tod Browning Supported by Lon Chaney

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"The brightest, funniest motion picture comedy seen in a New York film house this season. From the opening lines throughout an hour and a half of genuinely humorous situations this United Artists production bears the stamp of originality and superiority. Mr. Fairbanks has not done so many really laughable things since he began his motion picture work."

*N. Y. World.*

"Douglas Fairbanks crowded the Strand yesterday and kept the folks laughing after he had them there."

*N. Y. Tribune.*

"'The Nut' is good and will achieve wide popularity."

*N. Y. American.*

"Doug is as good as ever."

*N. Y. Daily News.*

"Douglas Fairbanks, better than ever, is the rapidly moving hero in the new screen play, 'The Nut,' and is responsible for its sweep, its amazing diversity, its hair-breadth escapes and its bubbling comedy. It must be seen to be appreciated."

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# DOUGLAS FAIRBANKS

in

# "THE NUT"

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Directed by Harry C. Matthews
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An Unusual Feature
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Which Will Prove of
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*Watch for Release Date*

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*Personally directed by Mr. DWAN*

Five years ago when Allan Dwan both wrote and directed swift-moving, human comedy-dramas for Triangle he personally set a fashion for the type of story that actually made the reputation of at least three of the biggest male stars of the screen.

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From all the large cities where the first runs have taken advantage of the splendid exploitation possibilities of "A Small Town Idol" come the same reports as that from the San Francisco Strand. These reports are:

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By Lois Zellner

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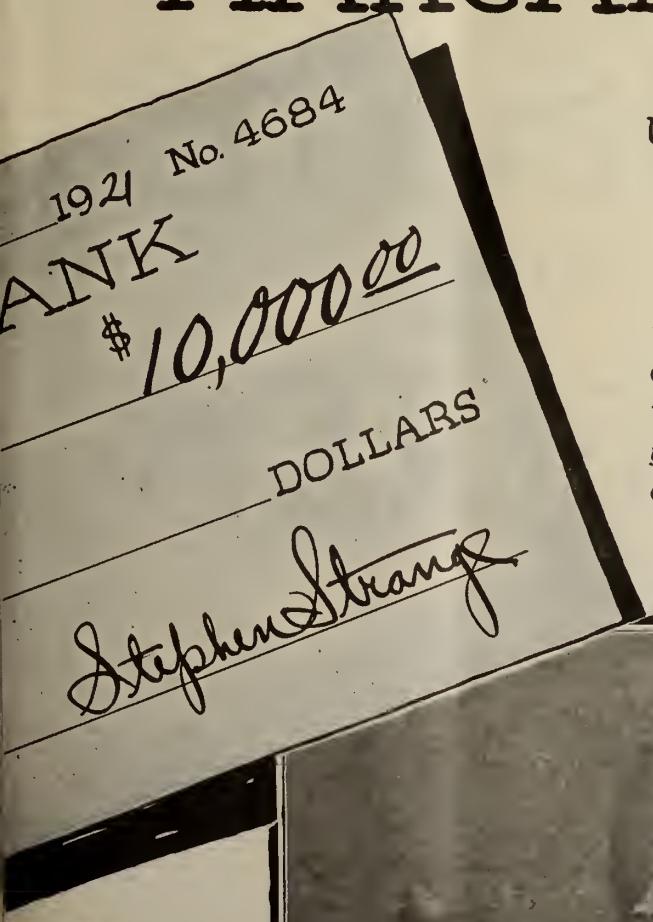


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Under the personal direction of

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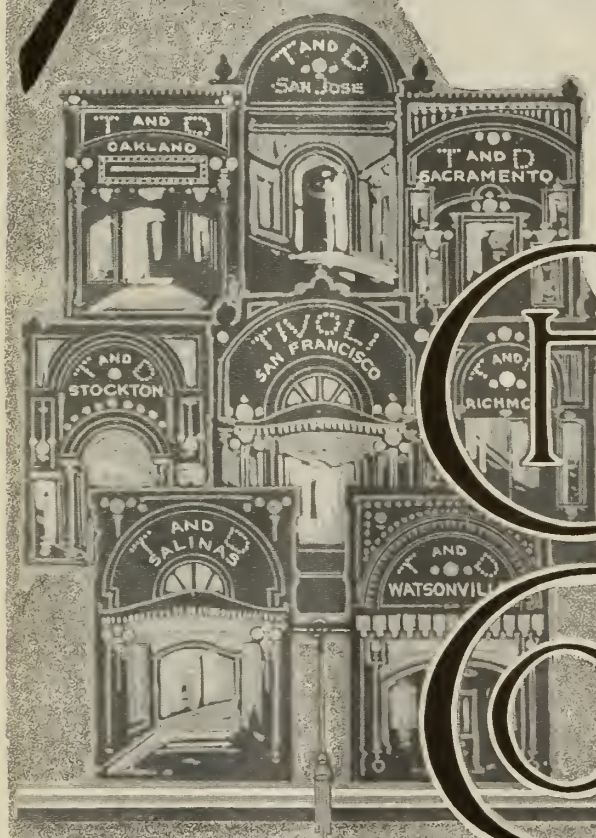


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# Miss Muriel Ostriche

in

# "The Shadow"

Written and Directed by

J. Charles Davis, 2nd.

assisted by

Jack W. Brown

Photographed by

Paul H. Allen, M.P.P.A.

Cast includes

Walter Miller

Harold Foshay

Helen Courtney

Jack Hopkins

Dorothy Blackbourn

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*in*

# "The Avenging Arrow"

by Arthur Preston Hankins

*Produced by RUTH ROLAND Serials Inc.*
*At the Robert Brunton Studios Inc.*

# RUTH ROLAND

*in*

# "The Avenging Arrow"

*A Pathe Serial*

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*Your profit per show shows*
*you have shows without profit*

ONE of the most successful exhibitors in the United States started a few months ago to figure his profit per show.

He found that almost invariably his nights of profit and his afternoons of profit were identical each week.

He was working certain days and nights to pay for the loss on other days and nights.

He tried the special attraction on the poor days and filled his seats at the cost of a special attraction. His attraction took most of his profit.

*He tried Ruth Roland in a serial* and at one fell swoop he turned one of the poor days into one of the most profitable.

He made that day good for fifteen solid weeks and at the end of that time he had given his patrons the habit of attending his theatre.

"The Avenging Arrow," the finest serial ever made for the most popular serial star is now ready for release.

The greatest opportunity ever given American exhibitors to create the theatre habit in their patrons is here.

A Clean-Clean-Clean Western story of charm and adventure, of romance and thrill, with the greatest star of all.

*Book it now for the star*
*Book it now for the picture*
*Book it now for your patrons*
*Book it now for your theatre's future*

# As Great A Role As "Madame "X"

Millions of people were thrilled by her great performance in "Madame X." She equals it in "Roads of Destiny," adapted from the play that ran a year on Broadway.

GOLDWYN Presents

# Roads of Destiny

*Starring* **Pauline Frederick**

**Directed by Frank Lloyd**

By Channing Pollock

From the story by O. Henry

*A Goldwyn Picture*

*Rose, crazed by her betrayal, comes to the home of her absent lover.*

IS there such a thing as Fate? Does a mysterious force control the tide of life, sweeping some upon the rocks of tragedy, others out into the broad waters of peace and happiness?

All men and all women are vitally interested in this question, the underlying theme of "Roads of Destiny". The picture is a startling drama that will hold your patrons spellbound to the final electrifying climax.

GOLDWYN Presents

# Roads of Destiny

*Starring* **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock, From the story by O.Henry

*A Goldwyn Picture*

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.

*FOR THE OLD, YOUNG, RICH, POOR*

# CHARLES URBAN'S MOVIE CHATS

The *Kinema-Franklin News*, published by the Kinema and Franklin Theatres in Oakland, Cal., says in its issue for Feb. 20th:

> No clever magazine editor ever crammed more interesting matter into a shorter space of time than Charles Urban, whose Movie Chats are world-famous.
>
> Mr. Urban has the happy faculty of picking subjects which not only have high educational value, but which are so genuinely interesting that old, young, rich and poor delight in them.

This is one of the many exhibitors building *now* for the *future* by using

***CHARLES URBAN'S MOVIE CHATS***

*Exhibitors who have not booked "Movie Chats" can secure catalogue and complete information by writing direct to us.*

## KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — Chas. Urban, PRESIDENT. — New York City

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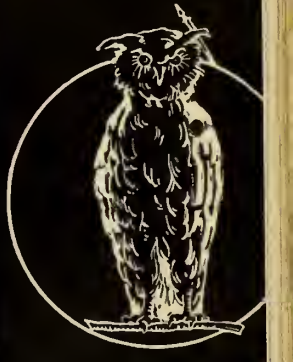


KINETO COMPANY of AMERICA Inc.

# PRODUCERS AND DIRECTORS

## *READ THIS*

It contains something of vital interest to future production

William Nigh

February 21, 1921.

Tilford Cinema Studios,
165 West 31st Street,
New York City.

Attention: Mr. Switzler.

Dear Mr. Switzler:

When the services of your corporation were engaged for the picture which I am making at the Selzniok Studios, under the working title "Why Girls Leave Home", I am frank to tell you that I was somewhat dubious about their value.

The only point which appealed to me was the fact that you undertook to provide for a definite fixed sum. labor, materials, properties, technical supervision etc. so that we could accurately estimate the cost of production.

Having tried out your service thoroughly for the past two weeks, I want to say that in efficient, time-saving qualities and in economy of operation, I have never seen anything in any studio where I have worked which approached it.

If my recommendation is of any value to you I shall be glad to have you refer anyone to me at any time.

Very truly yours,

Wm Nigh.

We are in a position to give you the best in artistic settings—correct in every detail.

*Let us have your script.*

We will then show you plans, sketches and models, and will submit price for which we will perfect them in any studio you may select, OR—

Let us know what sum you can allot for settings and we will show you what you can get, based on your figures.

## TILFORD CINEMA STUDIOS

***Watkins 3999*** **165 WEST 31st STREET**

**NEW YORK**

*O. C. Dudley, Strand Amusement Co., Canton, N. C.—*
*"Am in receipt of your credit memorandum which is the fairest deal I have heard of. I cannot say too much for my Franchise or the company."—THAT'S ANOTHER REASON WHY*

**THE OATH**

*There'll be a Franchise everywhere*

# "Achieves Wonderful Success!"

*Seattle Times*

Critics Praise Picture That Is
Drawing Big Crowds Everywhere

"A remarkable photoplay which is attracting attention at the Strand. There is an all-star cast."—*Canton (Ohio) News.*

"It is achieving a wonderful success at the Coliseum. A strong and sympathetic production dealing with mother love. At times it brings the audiences to tears, but they like it. The climaxes are powerful and the finish is finely staged."—*Seattle (Wash.) Times.*

"It played to large audiences at the Mission and the Ambassador theatres and is causing much comment. The cast includes many notable players. Mildred Harris is beautiful and convincing. The settings are elaborate and the photography exceedingly well done." —*Los Angeles Examiner.*

*Speaking of*

Louis B. Mayer's presentation
of the Big Super Special

# "The Woman in His House"

By Irene Reels

Directed by John M. Stahl

Photographed by Pliny Goodfriend
Art Director, Earl Sibley
Mayer-made

**A First National Attraction**

Remarkable Prints

LOUIS B MAYER PRODUCTIONS INC

FIRST NATIONAL PICTURES

# First National Business Reports

## "THE KID"

"The Circle Theatre, Indianapolis, Ind., played Charles Chaplin in 'The Kid' to the biggest week's business of the house. In six days we practically equalled the previous box-office record for seven days. Saturday was bigger than Sunday's are usually. The picture was held over for a second week."—*Floyd Brown, The H. Lieber Company.*

"Every house record smashed by Charles Chaplin in 'The Kid.' By far the greatest Chaplin picture ever made, is the verdict of the audiences."
—*A. M. Milleve, T. & D. Theatre, Oakland, Cal.*

"Charlie Chaplin in 'The Kid' played to more than $2,000 over the previous high record of receipts in one week. Opened to record attendance Monday, and increased to Saturday, which was biggest day. Held over for second week. It more than broke records. It made them. Most highly praised picture of the year and pleased all classes."
—*Frank L. Newman, New Royal Theatre, Kansas City, Mo.*

"Crowds were lined up for blocks awaiting opening of Charlie Chaplin in 'The Kid.' Picture broke all previous records for attendance and received more applause than any other picture yet shown here."—*Metropolitan Theatre, Washington, D. C.*

At the Rialto Theatre, Milwaukee, "The Kid" broke both box office and attendance records. The audiences went wild over it.

At the Central Theatre, Fairbury, Ill., "The Kid" broke attendance records and box office records. It was a riot. Best picture run so far as box office receipts.

At the Empress Theatre, Laramie, Wyo., "The Kid" played to capacity and the audience liked it immensely.

At Saxe's Rialto, Milwaukee, "The Kid" broke all records in the way of both box office receipts and attendance. All Milwaukee is wild over the picture.

## "PASSION"

"'Passion' broke all records in the history of the house. We played to more people than ever before at an admission price of $1.00, the highest ever charged here. The picture undoubtedly is worth more to any exhibitor than any picture he has ever bought."
—*Stanley C. Warrick, West Palm Beach, Fla.*

"'Passion' broke every house record here by $200 on the opening day."
—*Harry C. Arthur, California Theatre, Bakersville, Calif.*

"'Passion' opened in the Palace Theatre, Newport News, Va., and broke all records for attendance in my house."—*William Gordon.*

"Passion" played at the Trenton Theatre, Lynchburg, Va., and pleased everyone. Patrons said it was the best show they had seen in months.

At the New Strand, Milwaukee, "Passion" broke attendance and box office records and the picture won high praise from all who saw it.

*Associated First National Pictures, Inc.*

Echoes of

# *The Big 5 Productions*

*That's another reason why*

*There'll be a Franchise everywhere*

MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

MARCH 19
1921

# *A Mighty Stride*

You know and we know that moving pictures today are the most wholesome entertainment in the world; that they are more moral than the popular magazines; that they are more careful in their treatment of many subjects than the spoken drama.

You know and we know that their progress from humble beginnings and early chaos has in a few short yesterdays of time been up, ever up toward the sunlight of perfection with strides as rapid and as mighty as the onrush of a wonder tide.

You know and we know that out of disorganization and haphazard endeavor have come the painstaking care of clever hands and fertile brains co-ordinated in our effort to produce better and ever better entertainment for the masses.

You know and we know that effort, that endeavor, that progress have resulted in a screen which today is fast reaching, on its own initiative and despite censors, not because of them, the pinnacle of a clean and healthful product.

But this is not enough. We as an industry are going even farther than that. We are entering upon a program that kills any unclean competition by dealing with it by due process of the laws now on the statute books against indecency.

The screen is more than ninety per cent. clean today and that ninety per cent. is going after the other ten per cent. and after it in the simplest and most effective way.

The concerted action of the producers, as set forth in the succeeding pages, is the most important in the history of our business. It was not inspired by fear and is not to be conducted in malice. It is a redeeming of the promises made to the public on behalf of the industry that if let alone it would solve its own problems, and set its own house in order.

The exhibitors of the United States, a body of fine, clean showmen who have, through competition, been driven to show pictures they would rather not have shown, but who could not be expected to face failure when others were offering wares that were temporarily profitable, will welcome this action with enthusiasm. They will feel satisfied that their relations with their patrons are now on a fully satisfactory basis and that their biggest problem has been solved.

With this settled the industry must next proceed with the settlement of business problems that now exist between exhibitor and distributor. These adjustments will be made because they ought to be made. Where unfairness and inequity exist there can be no sane progress and the sooner these are removed the sooner will full confidence and complete harmony be established in our business.

For today read of the action of the producers and remember it is the greatest step they have ever taken.

Arthur James

# *Producers Take Drastic Step to Assure*

## *United Action Against all Improper Subjects in Advertising as Well as in Pictures*

In the most sweeping action in screen history the producers and distributors of motion pictures, of the National Association of Motion Picture Industry, at a meeting held on Saturday, took drastic, concerted and binding action to keep the screen clean and wholesome. After careful deliberation and thorough consideration of all the problems of motion picture production, a definite and concrete plan was agreed upon which will insure against the production of questionable films and will prevent also the exploitation of pictures in a manner offensive to good taste.

The conferences which resulted in this concerted action were attended personally by executive officers of Associated First National Pictures Corporation, Associated Producers, Inc., William A. Brady Picture Plays Company, Educational Film Exchanges, Inc., Famous Players-Lasky Corporation, Fox Film Corporation, Goldwyn Pictures Corporation, D. W. Griffith, Inc., International Film Service, Inc., Metro Pictures Corporation, Pathe Exchange, Inc., Realart Pictures Corporation, Robertson-Cole Distributing Corporation, The Selznick Corporation, Norma Talmadge Film Company, Triangle Distributing Corporation, Universal Film Manufacturing Company, United Artists Corporation and the Vitagraph Company of America, nearly all of whom are producing and distributing members in the National Association of the Motion Picture Industry, which represents approximately 90 per cent. of the motion picture production in the United States and whose productions include all of those in which the great stars appear.

The following resolutions were unanimously adopted in order to put into effect a remedial plan:

RESOLVED: that the National Association of the motion picture industry reaffirms its emphatic protest against the production, distribution and exhibition of all motion pictures which are obscene, salacious, indecent and immoral, and be it further

RESOLVED: that while the creators of the art of the motion picture must in no way be hampered or prohibited from depicting honestly and clearly life as it is, to the end that this art may not be hindered in its movement toward the dignity of other arts, the motion picture should not be prostituted to a use or as a means toward arousing bawdy emotions or pandering a salacious curiosity, or in any other manner injurious to public welfare, and be it further

RESOLVED: to the end that the motion picture be held in that high plane which it has already attained, that the producers of motion pictures refrain from producing such motion pictures

(a) which emphasize and exaggerate sex appeal or depict scenes therein exploiting interest in sex in an improper or suggestive form or manner;

(b) based upon white slavery or commercialized vice or scenes showing the procurement of women or any of the activities attendant upon this traffic;

(c) Thematically making prominent an illicit love affair which tends to make virtue odious and vice attractive;

(d) with scenes which exhibit nakedness or persons scantily dressed, particularly suggestive bedroom and bathroom scenes and scenes of inciting dances;

# 100 Per Cent. Clean Screen Productions

## *Agree to Prosecute Those Who Offend and Expel Members Who Quit Agreement*

(e) with scenes which unnecessarily prolong expressions or demonstrations of passionate love;

(f) Predominantly concerned with the underworld or vice and crime, and like scenes, unless the scenes are part of an essential conflict between good and evil;

(g) of stories which make drunkenness and gambling attractive or with scenes which show the use of narcotics and other unnatural practices dangerous to social morality;

(h) of stories and scenes which may instruct the morally feeble in methods of committing crime or by cumulative processes emphasize crime and the commission of crime;

(i) of stories or scenes which ridicule or deprecate public officials, officers of the law, the United States Army, the United States Navy or other governmental authority, or which tend to weaken the authority of the law;

(j) of stories or with scenes or incidents which offend the religious belief of any person, creed or sect or ridicule ministers, priests, rabbis, or recognized leaders of any religious sect, and also which are disrespectful to objects or symbols used in connection with any religion;

(k) of stories or with scenes which unduly emphasize bloodshed and violence without justification in the structure of the story;

(l) of stories or with scenes which are vulgar and portray improper gestures, posturings and attitudes;

(m) with salacious titles, and subtitles in connection with their presentation or exhibition, and the use of salacious advertising matter, photographs and lithographs in connection therewith, and it is further

RESOLVED: that this association record its intention to aid and assist the properly constituted authorities in the criminal prosecution of any producer, distributor or exhibitor of motion pictures, who shall produce, distribute or exhibit any obscene, salacious or immoral motion picture in violation of the law, to the end that the recognized public good accomplished by the motion picture shall be preserved and advanced, and be it further

RESOLVED: that any member of this association willfully refusing to carry into effect these resolutions, shall be subject to expulsion as a member of the association, and further subject to such other penalties as the association may fix, and be it further

RESOLVED: that all exhibitors, producers and distributors of motion pictures, not members of this association, be urged to co-operate to carry into full effect these resolutions.

This action is expected to prove most effective in keeping the screen entirely free from questionable matter.

# *Supervision That Is Truly Super Is the Main Thing*

*By BARON HROLF DE WITZ*

*Editor's Note.—This is the final article of the series by Baron De Witz and good as the others were this is the best. Read it carefully. Read it all.*

THE picture people stole our gallery gods, but they are coming back to us in double quick time," said one of the best known theatrical producers to me the other day. "And the better class of movie patrons are also beginning to follow suit because they are fed up on the machine-made movie of the present. Some of the picture people are falling down on their job because they foolishly try to compete with the well-made stage play, which is beyond them, and because they have been just marking time and doing nothing beyond the routine of their job for the last few years."

It is not necessary to agree with this view to realize that we are at the parting of the ways. That the producers will have to do something better and bigger than to imitate stagecraft and photograph book plots. That the cinema must invent its own, original cinematic terms of expression and interpretation.

One of the very largest picture producers admitted to me, what he probably never would care to say under his signature, that a radical improvement over present standards was entirely out of the question. "Our volume of output is so enormous," he explained, "that we could not possibly absorb the technique involved in thorough-going artistic improvement in less than two years. We are already at work on our 1922 output. We can't afford to change anything radically. We are like a motor car factory. We are on schedule time every moment of the day. We are too busy forcing product through the mill to make good our schedule to stop to think and experiment and improve beyond what we have adopted as our working standard. The motor man won't change his model although thousands upon thousands of designs have been fired at him, and some of them far superior to anything he has got. Well, we won't change our model either, not because we are pig-headed but because we can't, that is, we won't take the loss in time and money that a radical change would require."

Well, there you are. And this comes steaming hot right off the palate from one of the biggest of the big fish. What are we going to do about it, and who is going to do it? Are we going to stand still and mark time as we did during the war? Are we going to stop right where we are and never attempt anything beyond the manufacture of mechanical melodrama and reporting best thrillers photographically? Are we to stagnate in the mire of gilded mediocrity and artificial commonplace just because a few big fellows have become so ponderous of girth and so colossal of size that they are afraid to move an inch lest they choke to death in their own fat?

Clearly, to the individual producer who does his own producing on original lines belongs the great day of the future. He need not bother about schedule at all. One picture at a time is good enough for him; in fact, a single good picture per year towering head and shoulders above present standards ought to satisfy any director who wants to do great work.

"That's all right, but how is it to be done and by whom?" was the retort I got from an independent with a reputation for seriousness of purpose. I have got as good directors and technical staff as there is in the country, and my studio facilities could not be improved, but every time I start after something *really* new and different, you know, I get just so far and no further. We generally get stumped at a point where the director doesn't know, and the art director and the scenic artists and the other fellows don't know either, and so we just muddle through the best way we can. Our competitors do exactly the same, but it is not mentioned in the advertising copy so you could notice it—neither ours nor theirs."

This man was his own supervising director, having formerly been what you might call a regular director. He was very frank to admit that beyond doing what they are all doing in the way of selling stars, and all-star casts, and superfancy settings and so on, he really did not see how any further improvement could be made in a practical way.

*Until the supervision of the motion picture is put into the hands of a bona-fide artist cinematician, who has been trained scientifically for the task of supervising, there can be no radical improvement beyond the present form of commercialized production.* Supervision bears the same relation to the production entire as the admiralty of a navy commands a fleet of vessels or as the general staff of an army wields a fighting unit consisting of many corps. This is done to secure unity of executive command because *history teaches us that one man's brain entire is always better than many men's brains scrambled.* It is not possible to evolve the ideal supervisor out of a man who has spent several years in coaching the cast and directing the plot of a moving picture production, and who has done nothing else. And why not? For about the same reason that you cannot make a commander of the general staff out of an officer of the line, who has had no professional staff training. It takes from eight to ten years to supply that sort of training in a real army. In moviedom we make a supervisor out of a director of plot overnight, without the slightest professional training for this exacting task, which requires a thousand times more culture, more science and more artistic technique than chasing a plot from post to pillar with a megaphone. Instead of vitally sincere and competent supervision we get just rubber stamps. Instead of thoroughly trained men of special aptitude for this task we get men of no training whatever. Men whose names have become "selling points" as directors of plot in a scheme of commercialized production. Men who have "picked up" and pieced together what they know of plot coaching during many years of laborious effort. Men who have never studied and trained and qualified for the task of supervision the same as a lawyer or a physician, or any other professional man of standing, studies and qualifies for his particular office.

Some of these men are very competent as directors, a few seem to disclose a certain inborn penchant for supervising, and less-than-a-few have really succeeded as their own supervisors. Nevertheless, when you examine carefully into their work and method you are invariably confronted with this situation: either the work of these converted directors is purely of an executive nature, or they absorb into their work the life blood of experts, specialists and technicians and pass it off as their own work. Some do both.

The bona-fide supervisor regards every scene of a production as a special picture problem in itself. If there are 300 scenes in the script it means that he is facing the proposition to properly supervise the creation of 300 pictures. To him there are no big scenes and no small scenes. Everything is big because everything is important. He starts with the script because there may be inherent faults in the sequence or in the business suggested, or in a dozen other ways, that must be nipped in the bud and corrected before the crank turns. *This means that the supervisor must know all about scenario writing, not as a hack but as a specialist.* Until the script is absolutely foolproof and every scene is laid out with all advance preparation completed and checked up, until the continuity has been purified of all that is shop-worn and hackneyed in the way of convenient situations, inconsistencies, farfetched plot aids and other absurdities, the literary end of the supervisor's job cannot be said to have been properly done. While the director is attending to the casting, the true supervisor ought to scour the

(*Continued on page* 302)

# *Roman Catholics and the Screen*

## *Paul H. Cromelin, a Member of That Faith, Refutes Claims of McMahon and Gives True Catholic View*

A GREAT deal is being published in daily newspapers throughout the country about the supposed pro-censorship attitude of the Roman Catholic Church in America, and much of this is undoubtedly due to the activities of a Mr. McMahon, who styles himself in his letter paper as heading the "Motion Picture Bureau of the National Catholic Welfare Council," and who proclaims that he speaks for the millions of Catholics in America.

In contrast to the McMahon claim—and he was indeed repudiated as speaking for all Catholics by a priest of that religion at the recent hearing in Washington—is the following letter which speaks for itself and which we present in full for the information of our readers.

Washington, D. C., February 28, 1921.

The Hon. Board of Commissioners,
District of Columbia.

Re. Censorship of Motion Pictures.

Dear Sirs:

During the hearing today before your honorable body a Mr. McMahon in a plea for censorship and in joining in a statement prepared by Wilbur F. Crafts had the temerity to claim that he made the statement and pleaded for censorship in the name of the Catholics of Washington and through the recently formed Federation for the Catholics of America.

Permit me as a resident of the District for over thirty years and as one who has had occasion as an exporter and importer of motion pictures to know intimately the activities of Wilbur F. Crafts in the District and throughout the country in his attempts to force a scheme of censorship upon the motion picture industry and as a Roman Catholic, to deny that Mr. McMahon in defending a scheme of censorship, *prior to publication*, is representative of Catholic ideals or thought. The vast body of Catholic men and women of this country, if opportunity were afforded for a fair discussion of the subject, would be overwhelmingly opposed to any system which would require submission of pictures prior to publication to any legalized board of censors politically or otherwise appointed. They stand for decent pictures and are and have been striving for an improvement in the same manner as they do for an improvement of the stage and for suitable punishment when the laws of decency of any kind are violated.

But, the vast majority of Catholics and particularly the Irish Catholics of this country are too familiar with the evils attendant upon and following in the wakes of censorship of speech, and of the press, to stand for and sponsor (when they understand the subject) any system by which a few men or women, be they ever so competent, may have delegated to them the right to say what shall or shall not be shown to their fellow citizens prior to publication.

As indicative of the true Catholic position on the subject, may I be permitted to quote that distinguished teacher of teachers, the late lamented, Very Rev. Thomas Edward Shields, A. M., Ph. D., LL. D. Until his death last week, he was professor of psychology and education in the Catholic University of America, dean and assistant treasurer of the Catholic Sisters' College, president of the Catholic EducationPress, editor of the Catholic Educational Review, honorary member of the Minnesota Academy of Medicine. He was the author of the Index Omnium; the Education of Our Girls; the Making and Unmaking of a Dullard; the Teachers' Manual of Primary Methods; the Philosophy of Education; the Third, Fourth, and Fifth Readers of the Catholic Education Series, and joint author of the First and Second Book and Religion Third Book of the Catholic Education Series:

**"I am aware that we are all unanimous that the motion pictures have come to be a great power for good and evil. It does both. The evil has been constantly decreasing and the good increasing at a very rapid rate. I know of no other force in the last 20 years that has gained in power for good at the same rate as the moving picture. There is, of course, an evil sphere that everybody deplores, and that could be removed, but I am not in favor of any legislation that would in any degree take away government for the people and by the people and in its place substitute the conscience of any five men—I do not care if they are the best men in the land, because even if they are the best in the land, the fathers and mothers have a right to exercise authority over their children, and the pastors have a right to advise them."**

*Page 201. Hearings before Committee on Education, House of Representatives. January 18, 1916.*

Very respectfully yours,
PAUL H. CROMELIN,
512 Eye St. N. W., Washington, D. C.

All that the public needs is the truth on all subjects, and the real attitude of all creeds, races and religions on the subject of censorship is one of them.

We don't know much about McMahon, but we do know Cromelin, and his reputation for honesty, truthfulness and square dealing is well known. It means something to the public when Cromelin speaks up, and the industry is glad that he has put the facts before them.

The Commissioners in Washington decided against censorship and that incident is closed, but the facts in Mr. Cromelin's letter will serve to establish the truth in other sections in the country.

# THE NAKED TRUTH

BY WILLIAM J. REILLY.

CARICATURES BY ARIZA

OLD MOTHER HUBBARD, she who went to the cupboard to get her poor dog a bone, flung the first Naked Truth dinner in our memory. The only one who didn't relish the Naked Truth was the poor pup, for when Mother Hubbard arrived at the cupboard it was quite naked—or was it bare?

Ask Mack Sennett.

Anyhow, the last Naked Truth dinner in our memory was the one given by the Associated Motion Picture Advertisers at the Biltmore, Friday, March 4. Was the cupboard bare?

No!

But we wish they wouldn't have banquets with flesh and fowl courses on Friday.

That's the Naked Truth!

When old Mother Lazarus and old Grandmother Reichenbach went to the cupboard at the Biltmore they found it unvarnished, but still not bare of food, facts or fun. They even found a special edition of Wid's in it.

And that's the Wholesome Truth!

Everybody worth while wore evening clothes to show the waiters that the film business was no longer a game, but an industry.

More of the Truth!

Due to a heavy date beating rugs at the White House, President Harding could not attend, but said he'd be glad to be present March 4 some other year.

Truth! (Walter Hill, notice.)

Somebody's press agent once carved a memorable line when he said that "Truth, crushed to the earth will rise again." Truth came forth in hordes at the Biltmore and some reputations and some pictures were all tramped on. It will be some time before they rise again.

Veritas!

For instance, old Mother Lazarus, moved to tears over the ingratitude of certain younger elements in the industry, went to the cupboard to show everybody what a wonderful lot of pictures our sturdy pioneers made. When he got to the cupboard and rent the veil (with the assistance of six professional mourners) everybody thought he had stepped into a lemon grove instead of a peach garden.

One by one the mourners pulled down a row of posters which decorated the banquet hall and which were labeled "The Naked Truth!" "The Dead March" accompanied. "Hearts and Flowers" also. And—

—Some bloomers were discovered in the fair garden of the industry. We rush to give you—

—The Naked Truth!—

—The pictures were "Who Was Number One?" Mary Garden in "Thais" (not "Tights"), "The Strongest" (Clemenceau's own drama), "Choosing a Wife," "Homespun Folks," "Romance," "The Riddle: Woman," and "Cannibals of the South Seas."

Was it the Truth? Wire us your opinion, quick, prepaid. Also, tell us if you have any bloomers in your own back yard. (Not more than a thousand words allowed for these titles.)

Truth! We want Truth!

Going once more to the cupboard, old Mother Lazarus dug up the truth concerning the last franchise sold by First National in Texas. It was found that the theatre to which First National sold the franchise had been bought by Lynch. Its exact location, however, was a matter of doubt, as the whole neighborhood has been under water for a year. There'll be a franchise everywhere! (Adv.)

*J. BEATTY*

It's the Truth!

By this time Mother Lazarus had turned the Truth hunt over to Grandmother Reichenbach, toastmistress. Diogenes had a lantern to help him in his search for an honest man. Reichenbach had a navy searchlight. Believe me, Citronella, he swung a wicked beam!

'Struth!

He asked that all the speakers use decorous language as Ivan Abramson was present. Then he called on Adolph Zukor. Since the truth had to be known some time, the real Adolph Zukor, Jerry Beatty rose, and said that as president of the Famous Players-Lasky Corporation he owed all his success to one man. That man was his publicity and advertising director, Jerry Beatty!

More Truth than Poetry!

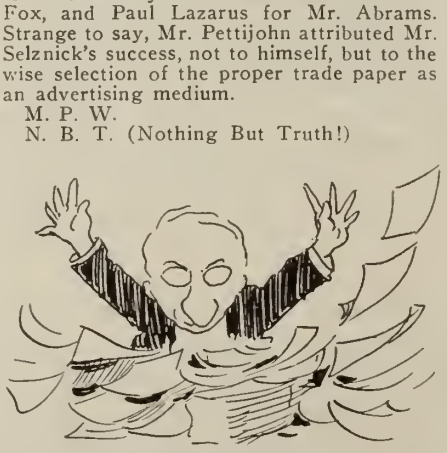
Then J. D. Williams (the true J. D.) arose and paid tribute to that prince of advertising men—Bill Yearsley. When Paul Brunet was called upon for a statement, the real ghost in the closet, P. A. Parsons, stalked forth, and since Carl Laemmle had gone out to save the fence around Universal City, P. D. Cochrane was asked to speak in his stead. Paul Gulick, the man who made them both famous, did the honors.

Buckets of Truth!

Then out spoke brave Charlie Pettijohn, captain of the Selznick gate; Howard Dietz for Mr. Goldwyn and Vivian Moses for Mr. Fox, and Paul Lazarus for Mr. Abrams. Strange to say, Mr. Pettijohn attributed Mr. Selznick's success, not to himself, but to the wise selection of the proper trade paper as an advertising medium.

M. P. W.

N. B. T. (Nothing But Truth!)



*NAT ROTHSTEIN*
*The He-Bernhardt in "The Newer Idea"*

*H. CROOKER*

*P. GULICK*

Harry Reichenbach wondered if the success of the Goldwyn organization hinged on the time Mr. Godsol had Mr. Goldwyn spend in Europe. But Howard Dietz proved that it was due to the policies he had sold to the Goldwyn executives; namely, (1) making forty pictures and releasing the fortieth, and (2) selling one-sheets to the exhibitor.

Shining Truth!

Mr. Fox said that Vivian Moses was doing wonders for the salary he was getting and was unquestionably responsible for the success of "Over the Hill." The salary proposition was a bit tangled, he explained, as he hadn't yet stopped paying Harry Reichenbach for a special exploitation job.

Which was Mr. Reichenbach's cue to come down stage and say that it wasn't a question of *stopping* but of *starting* payment.

The Truth Never Hurts!

Hiram Abrams said that his ace of aces, Paul Lazarus, had put over United Artists for him, but that if he got off any more open letters he'd get the open door.

Open and Shut Truth!

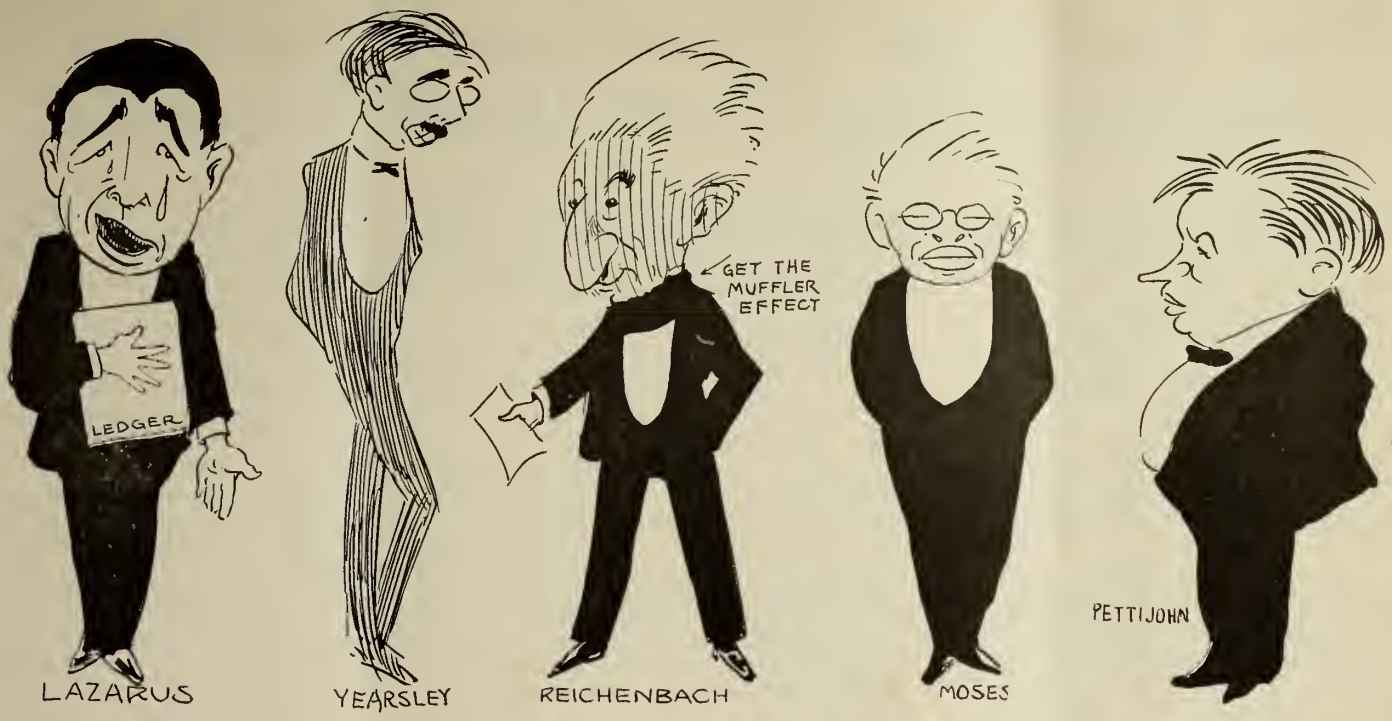
George Landy and Herbert Rose, putting on the habiliments of mother and child respectively, took the audience through "Nursery Rhymes of an Infant Industry." George had a Mother Goose book measuring about 144 square feet and especially illustrated by his Mr. Rose and Anthony Gablik. Inspired by such questions from Herb as "Maw, what's a magnate?" and "Maw, what's an octopus?" and "Maw, what's an exhibitor?" George explained the Paramount theatre policy, and Mr. Selznick's $1+1=3$ arithmetic, and various other problems which have vexed the soft-boiled citizenry of the industry. All in verse. Bright. Snappy. Everybody wanted more.

More Truth!

Along about this time old Grandmaw Reichenbach swung the spotlight of truth on some specially imported talent. Oh, no—everything perfectly all right. Songs, you know. And Paul Sarazan put on some lyrics of his own. And later the Sarazan brothers and Maurie Meyers obliged. Oh, yes, regular party.

Troot!

Then some talent from the Green Room Club put on a spiritualistic seance to see which members of the industry would be polishing harps and which helping out the coal magnates. Why go into a seance to find it out, say you? Roight, 'Arry, roight!




'Od's Trowth!

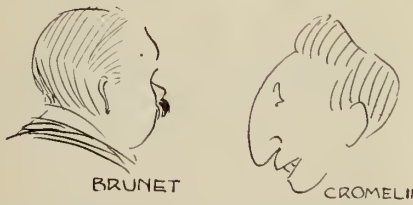
And so the stage was dressed for "The Newer Idea." The act introduced Nat Rothstein, Arthur Brilant, Vic Shapiro, and Irving Greene in the business of selling the modern but motheaten, brilliant but backward, busy but brainless, heady but hard-boiled Exhibitor.

Nat was the Exhibitor. Class. High class. It was whispered about that he was an advertising manager. He ought to be a vaudeville headliner. Dialect — Yiddish. Saved press sheets and baled 'em. Had fourteen bales in two weeks. Baled under the personal supervision of Arthur Brilant, his office boy. Arthur'll be a big man some day. Vic Shapiro was the salesman with "The Newer Idea." The brown derby and twelve reels of conversation. Dented the skin of Nat, the Exhibitor, as deep as bird shot dents an elephant's hide. Nat was so hard-boiled he wouldn't be taken on a Methodist Sunday School picnic in an egg salad. Enter Irving Greene with "the newest idea." Talks with his hands in the deaf and dumb language. Nat understands perfectly. A born linguist. Signs the dotted line and gives Irv a recommendation of the picture before having seen it. Then Irv

speaks up and says: "I'll send an exploitation man down to-morrow. Moral: An exhibitor understands only the dummies.

Ain't it the Truth!

Enter some more excellent Green Room talent in a sketch entitled "The Fainting Spell." Oh, yes, party still perfectly all right. Nothing to give the censors any cutting to do. Then Claude La Belle, Maurie Myers, Vincent Trotta, Glenn Allvine and Walter Eberhardt floated "A Mere Trifle," a six-million picture concern, home office the Hunting Room of the Astor. We hope no outsiders saw it, as we wouldn't have it known that such methods are practised indiscriminately in the industry. The act was




announced as the property of Daniel Carson Goodman, but Mr. Goodman disclaimed any connection with the child. It was too precocious.

Yea, verily, Bo!

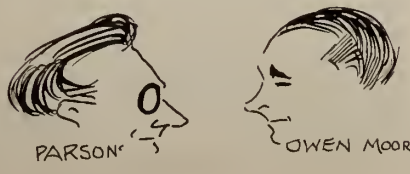
The Truth Debauch wound up in verse, supplied by Herb Crooker. Herb, besides being the author, acted the part of Father Time in his sketch, "The Five Ages." As old Man Time he rolled back the pages of the almanac and exhibited the Press Agent as he evoluted from the cave man to Harry Reichenbach. Paul Gulick was the bird who hammered out his copy in a cave; P. A. Parsons was the Roman wordsmith; Bill Yearsley was the Quaker crier; Jerry Beatty was the Coney Island bally-hoo artist who fed the mob the strip tickets that let them see "Little Egypt" smile, and Harry Reichenbach played the part of Harry Reichenbach, the champion bunko boy of the age.

'Tis sad, 'tis true.

In truth, we liked the act so well, we committed one of Herb's verses to memory. Here it is:

"If you wonder who I am
And really care a damn,
You will listen while I sputter off this verse.
I will tell you all in rhyme
That I'm really Father Time,
And these whiskers on my chin have put a curse.
"In the days before the flood,
When the world was mainly mud,
And the Mighty met the mammoth mastodon,
We were all so cursed with sages,
Who, like you, would fill the pages
Of the World, the News and Wid's with bull-con.

"So I roll the ages back,
And go through the almanac
To the days before policemen wore a shave.
And we'll start this blooming pageant
With the first hard-boiled press agent
Who would hammer out his copy in a cave!"
Some of them still think they're in a cave!
Some party!
And that's the Naked Truth!



## *Maxwell to Aid Homeless of Ireland*

Joseph B. Maxwell, executive director of the Theatrical and Motion Picture Division of the American Relief Committee to raise funds for the homeless women and children of Ireland, has arranged for a series of benefit performances in all the leading cities of the country beginning with the first week in April. Leading stars from the operatic, theatrical, vaudeville and motion picture world will be on the program that is to be given Sunday afternoon, April 3 at the Metropolitan Opera House in New York, to be followed by similar benefits in Boston, Philadelphia, Chicago and other large cities. Mr. Maxwell has opened headquarters in New York.

Morgan J. O'Brien and his American committee of leading financiers and business men have been so flooded with appeals from the non-combatant sufferers in Ireland that it was found necessary to make a special appeal to the American theatrical world. Mr. Maxwell has already secured the promise of cooperation from the entire motion picture industry and E. F. Albee and others who control the artists and theatres.

# New York State Republicans Introduce Bill Providing $70,000 for Censorship

THE expected happened in the legislature at Albany, N. Y., last week when Clayton R. Lusk, majority leader of the Senate, and who is generally conceded as Governor Miller's right bower, introduced a companion bill to that calling for state censorship previously introduced in the Assembly by Walter F. Clayton, of Brooklyn. Calling for an appropriation of $70,000, or as much thereof as may be necessary, the bill was referred to the Senate finance committee for consideration.

In its revamped and reconstruced form, the bill, as introduced by Senator Lusk, contains some new and interesting provisions. In the first place, it is proposed to create a new state department to be known as the motion picture department, to be directed by what will be termed the New York State Motion Picture Commission of three members, appointed by the governor with the consent of the senate, one of the commissioners to be designated by the governor as chairman and one as secretary. The commissioners must be citizens of the United States and with qualifications of education and experience for the duties required.

*Branch Bureaus Specified*

The governor reserves the power to remove any commisioner on charges of inefficiency, neglect of duty or misconduct. A salary of $7,500 is to be paid each commissioner and allowances are also made both the members and employes of the commission for necessary expenses. The commission is given the authority to appoint, as well as to remove, such deputies, inspectors and other employes as may be needed, and likewise to fix their compensation.

While the principal offices will be located in Albany, the commission is also allowed to establish and maintain branch bureaus in places which are found necessary in carrying out the provisions of the bill. Each bureau designated by the commission as to a place for the submission of film is to be in charge of a commissioner or deputy who will have authority to issue licenses or permits.

*When License Is Refused*

Films, in whole or part, which are obscene, indecent, immoral, inhuman, sacrilegious or of such a character as to tend to corrupt morals or incite to crime (quoting from the wording of the bill) shall not be given a license, the applicant being furnished with a written report as to the reason for refusal and a description of the part to which objection is made.

The commission will issue a permit for all film which has been publicly exhibited in New York State prior to August 1 and which has not been the subject of official objection, only when application is made within thirty days from August 1, 1921. The fee for such permit has been fixed at $3 for each film of 1,000 feet, or less, whether original or duplicate.

Current event films, as well as scientific films, are to be given permits without the necessity of examination. Any such permit may be revoked by the commission five days after notice in writing has been sent to the applicant.

The fee for the examination of all film after next August shall be at the rate of $10 for each 1,000 feet, or fraction thereof, of original film, and $5 for each additional copy. All fees are to be paid monthly into the state treasury.

Any applicant for a license, in case of refusal, shall have the right of review by the full commission, the decision shall be determined by the concurring vote of a majority within five days after the filing of the application for review and submission. A determination of such commission refusing a license shall also be reviewable by certiorari at the instance of the applicant.

Section II of the proposed law states that any license issued upon a false or misleading affidavit or application shall be wholly void ab initio. Any change or alteration in the film after license or permit, except the elimination of a part or except upon written direction of the commission, shall constitute a violation and shall make immediately void the license. The judgment of any court in New York State, condemning any film as violating the penal law, shall in itself revoke any outstanding license for such film.

*Advertising Under Control*

The bill provides that it will be unlawful to exhibit, sell, lease or lend any film that has not been licensed. It will be unlawful to exhibit, or to offer to another for exhibition purposes, any poster, banner or similar advertising matter in connection with any film, which poster, banner or matter would be unlawful if contained in a motion picture, provision being made for the submission of such advertising matter to the commission.

In order to take care of any loopholes which may be disclosed later on, one section of the bill provides that if any section shall be declared unconstitutional, it is the "expressed legislative intent" that no other section or provision shall be affected.

## Clayton Was Once a Distributor

THERE is an interesting story leading up to the introduction of a censorship bill by Assemblyman W. F. Clayton in the New York State Legislature and around which a storm will center in the near future. No organization had requested Assemblyman Clayton to introduce the bill. It appears that he has been a fairly frequent patron of motion pictures for several years past, and at one time he owned the Eastern rights to the "101 Ranch."

Before coming to Albany for the first time in January, Mr. Clayton decided that he would attempt to bring about some legislation which would put a stop to certain types of pictures which he had seen from time to time. Without consulting anyone, he drew up a bill which was later submitted to the state bill drafting commission and whipped into shape.

In speaking of his bill, Assemblyman Clayton said:

"Please do not think that I am a 'Blue Sunday' man. I am not that by any means. But I do think that something will have to be done in regulating the motion pictures which are shown in New York State. There appears to be a growing tendency on the part of some of the producers at least to inject the suggestive to a degree that can not help being demoralizing to the public, and which also can not help being demoralizing to the motion picture business as a whole. While they now cut at the critical point, they may some day forget to.

"There are two reasons why this bill should pass. The first is its moral side, and the second is that it is a revenue-producing measure. If these companies can spend the millions they profess to on stars and exploitation, there is no reason why they should not bear a portion of New York State's tax burdens, and, in so doing, provide cleaner pictures. I believe that the fee as imposed would bring in a revenue to this state of about $100,000."

# *Norma Talmadge and Wallace Reid Win National Star Popularity Contest*

NORMA TALMADGE and Wallace Reid win the National Star Popularity Contest conducted by Moving Picture World in conjunction with Associated First National Pictures, Inc. Approximately 250,000 votes were cast in fifty cities and towns in the United States. The Canadian contests were postponed until too late for inclusion in the final totals.

The outstanding feature of the contest is the easy victory of Norma Talmadge in the women's division. The increasingly popular First National star simply walked away with the honors, at no time being in danger of losing the lead. She polled the astonishing total of 37,156 votes, just 20,800 votes more than her nearest competitor.

Wallace Reid and Charles Ray had a hard battle all the way, the final result being in doubt until the race was well past the half-way mark, but the Paramount star was too strong for the portrayer of country-boy types, beating him by 2,388 votes. It is interesting to note that both these leaders in the men's division combine polite comedy with drama.

Mary Pickford finishes close behind Constance Talmadge, who showed expected strength and won second place. Somewhat surprising is the extent of the popularity of Thomas Meighan, whose rise in filmdom has been exceedingly rapid since his wonderful performance in "The Miracle Man," "Tommy" performing a few miracles in beating popular Eugene O'Brien by over 2,500 votes and "Doug" Fairbanks by about 4,000 votes.

Anita Stewart remains a great favorite with the film public, as is attested by her capture of the fourth place among the women, and Katherine MacDonald, the "American Beauty," who came into the spotlight rather recently, is only about 1,000 votes behind her.

Here is how the first fifteen men and women place:

## THE FIRST FIFTEEN

| | | | |
|---|---|---|---|
| Norma Talmadge | 37,156 | Wallace Reid | 25,916 |
| Constance Talmadge | 16,356 | Charles Ray | 23,528 |
| Mary Pickford | 15,407 | Thomas Meighan | 13,764 |
| Anita Stewart | 8,467 | Eugene O'Brien | 11,119 |
| Katherine MacDonald | 7,461 | Douglas Fairbanks | 9,608 |
| Elaine Hammerstein | 6,151 | Wm. S. Hart | 9,041 |
| Dorothy Gish | 6,081 | William Farnum | 6,032 |
| Gloria Swanson | 5,658 | Tom Mix | 4,387 |
| Mary Miles Minter | 5,166 | Roscoe Arbuckle | 3,713 |
| Pearl White | 4,682 | Tom Moore | 3,651 |
| Marguerite Clark | 4,575 | Harrison Ford | 3,436 |
| Clara Kimball Young | 3,179 | Richard Barthelmess | 2,798 |
| Ethel Clayton | 2,609 | Bryant Washburn | 2,310 |
| Enid Bennett | 2,322 | Charles Chaplin | 1,996 |
| Elsie Ferguson | 2,237 | Earle Williams | 1,780 |

Following are the results of local contests not before recorded:

## FORT WAYNE, IND.

| | | | |
|---|---|---|---|
| Ethel Clayton | 182 | Thomas Meighan | 212 |
| Gloria Swanson | 144 | Wallace Reid | 166 |
| Norma Talmadge | 117 | Harrison Ford | 44 |
| Constance Talmadge | 74 | Wm. S. Hart | 32 |
| Pearl White | 60 | Billy Franey | 31 |

## BOWLING GREEN, O.

| | | | |
|---|---|---|---|
| Constance Talmadge | 560 | Wallace Reid | 501 |
| Norma Talmadge | 396 | Charles Ray | 430 |
| Mary Pickford | 280 | Douglas Fairbanks | 360 |
| Pearl White | 114 | Tom Mix | 208 |
| Mary Miles Minter | 86 | Thomas Meighan | 71 |

## MUNISING, MICH.

| | | | |
|---|---|---|---|
| Norma Talmadge | 601 | Charles Ray | 474 |
| Mary Pickford | 480 | Wm. S. Hart | 455 |
| Katherine MacDonald | 440 | Wallace Reid | 447 |
| Anita Stewart | 420 | Tom Moore | 300 |
| Dorothy Dalton | 390 | Robert Warwick | 280 |

## COLUMBUS, O.

| | | | |
|---|---|---|---|
| Norma Talmadge | 410 | Charles Ray | 463 |
| Constance Talmadge | 214 | Wallace Reid | 394 |
| Gloria Swanson | 118 | Thomas Meighan | 133 |
| Mary Pickford | 148 | Tom Mix | 88 |
| Ethel Clayton | 95 | Harold Lloyd | 74 |

A telegram from Bastrop, Texas, says that Norma Talmadge and Douglas Fairbanks won the local contest. Constance Talmadge and Eugene O'Brien were in the second places. Norma and Wallace Reid won in Owatonna, Minn., with Mary Pickford and William S. Hart running second.

# *Middle Western Picture Business Booms; New Houses Being Rushed to Completion*

GOOD, solid, pre-war business tactics are coming to the fore in picture theatre activities in the Middle West. The old style theatres will utterly disappear before the new era, and hints here and there indicate that the end of this year will see much improvement done.

The Alhambra Theatre, started months ago next door to the big Des Moines house, Des Moines, Iowa, is now being rushed to completion. It will cost more than $250,000 to finish the house, for which the foundation has already been laid. It will have 2,000 seats and will be the last word in motion picture equipment and arrangement. Work was suspended owing to high prices of material, scarcity of money and severe weather. These obstacles overcome, it is now being slated for completion before the fall season opens in September.

*New One for Omaha*

Stores on the northwest corner of Fifteenth and Douglas streets, Omaha, across the street from A. H. Blank's big Rialto, are being vacated for a coming $1,000,000 house to be erected by the World Realty Company, owners of the Sun, Moon, Muse and Princess theatres in Omaha. The buildings will be razed and the new structure started at once. Every expectation is that the work will be done this summer. The house wil be the best in Omaha, it is planned.

A. H. Blank has closed down on a lease he holds on property adjoining the southeast corner of Sixteenth and Douglas streets, Omaha, and his plans, not yet matured, are to start soon on the construction of his third house in Omaha. Besides the Rialto, he owns the Strand Theatre. The new house will be an eye-opener to Omaha theatregoers, it is promised, although through the efforts of Mr. Blank and the World Realty Company, Omaha can now class itself among the best equipped, theatrically speaking, cities in the country.

*Blank's Twenty-sixth*

Mr. Blank recently added a twenty-sixth house to his string of leading theatres throughout Iowa, Nebraska and Kansas, when he bought the Roper Theatre, seating 500, of William Roper, in Council Bluffs, Iowa. He recently bought the Amusu Theatre at Clinton, Iowa, seating 1,008 people.

L. M. Wooters, for years publicity man for the World Realty Company, operating the Sun, Moon, Muse and Princess theatres in Omaha, recently decided that now is the psychological time to step out and acquire a picture theatre of his own. He has bought the Overland Theatre at Nebraska City, Neb., seating 750, and is already making things hum.

The United Theatre Company, operating several small houses in Iowa, recently closed the Majestic Theatre in Waterloo, Iowa. Waterloo is one of the most prosperous little cities in Iowa, and the Majestic, splendidly located, should not be standing dark with its 750 chairs holding nothing but accumulated dust, decided G. Carragher, formerly of Clear Lake, Iowa. Accordingly, he bought the Majestic, opened it with a big showing of "The Sage Hen," and is doing a good business.

*He Couldn't Get In*

There is no use denying that the smaller theatres had hard sledding for a few months last fall and winter, but there is a whole lot of use in telling the world that conditions are readjusting themselves, and that right now, in the heart of the early spring, is the time for theatre men to accumulate for the lean summer months they expect.

"I went to a show last night," said an Omaha man the other day, "and took my girl. We went to the Moon, the Rialto and the Strand theatres and couldn't even get into the lobby, the crowds were so big. Then we went to the Orpheum to see some vaudeville and we couldn't get in there. We finally had to flee to a burlesque house."

## *Theatre and Exchange Men Oppose Ordinance*

Theatre and exchange men of Portland, Oregon, are united in a fight against two pernicious ordinances recently proposed by the city council. The proposed ordinance calls for a larger censor board, three paid viewers and a viewing fee of $2 a reel. The present censor board and viewer serve without pay and the only salary called for is paid to the secretary.

Attorney Dan Malarkey appeared in behalf of the theatre men before the city council recently and spoke against an ordinance which denies the right of theatres to stand people in their foyers. Further investigation will be made by the council before considering the ordinance again.

## *Strict Censorship Bill Considered in Nebraska*

The Nebraska State Senate, which recently memorialized the United States Congress to pass a federal censorship law, is now considering Senate File 78, a strict censorship measure which has been reported out by its committee. The bill provides that the regents of the state university appoint a board of censors, which would inspect film at $2 a foot and censor all amusements and amusement advertising. The bill is the most strict filed with the present Nebraska legislature.

The Nebraska House committee at the time of writing has not reported out its recommendations as to censorship of amusements. It is known that the committee will make a recommendation, and that chances are favorable for the legislature taking action. The House committee is considering a duplicate bill to the one reported out in the Senate, a second severe censorship bill, and a third which makes it a misdemeanor to show pictures of a demoralizing nature.

## *Exploitation Suggestions*

In the Selling the Picture Department, which begins in this issue page 267, will be found suggestions for exploiting and advertising

"The Inside of the Cup"
"Dinty"
"Twin Beds"
"The Kid"
"Chickens"
"The Invisible Ray"
"The Soul of Youth"
"Down on the Farm"
"Love, Honor and Behave"
"The Last of the Mohicans"
"813"
"The Toonerville Trolley"
"Burglar Proof"
"Black Beauty"
"Straight Is the Way"
"Kismet"
"Silk Hosiery"
"The Sin That Was His"
"Old Dad"
"Passion"
"So Long Letty"
"Forbidden Fruit"
"Earthbound"
"The Love Light"
"My Lady's Latchkey"
"Held by the Enemy"
"The Truth About Husbands"
"Paying the Piper"

Most of which are applicable to other productions than those for which they have been used.

# Mogler and Skouras Call on Cohen to Co-operate with Brady for Good of All

**APPRECIATING to the fullest extent the celerity with which William A. Brady responded to their call for reinforcements in the hard battle of affiliated motion picture interests against censorship in Missouri, two important officials of the M. P. T. O. A. have called on Sydney S. Cohen, national exhibitor president, to recognize the sincerity of Mr. Brady and to co-operate with him in downing the spectre of censorship.**

**The two important officials of the Motion Picture Theatre Owners of America are Joseph Mogler, president of the Motion Picture Theatre Owners of Missouri and vice-president of the national exhibitor organization, and S. K. Skouras, one of the largest exhibitors in the state. They have sent telegrams to Mr. Cohen, declaring that Mr. Brady's transcontinental trip is doing a wonderful good for the whole industry, and urging him to replace condemnation of Brady with co-operation.**

**State censorship in Missouri was almost an assured fact when Mr. Brady was invited by the state organization of exhibitors to come to St. Louis from Chicago, where he was stopping over on his way to New York from his transcontinental tour. The bill had passed the House 111 to 4 and the Senate committee had passed favorably on it.**

In the face of almost impossible odds, Mr. Brady at the conclusion of a series of meetings and speeches in St. Louis has revived the greatest hope among picture men that the cause has not yet been lost. Discord between the various factions of the industry was the contributing factor in the local situation.

Mr. Brady was the guest at a luncheon attended by more than 100 leading exhibitors and exchangemen. He declared the men in the industry must either stand together and live or fight separately and die. At the conclusion of his remarks, Joseph Mogler, president of the state exhibitors' organization and vice-president of the national body, took issue with Mr. Cohen for condemning Mr. Brady's trip.

*Resolution of Praise*

The resolution was unanimously adopted by the exhibitors, lauding Mr. Brady's purpose on his trip and heartily supporting him in his purpose to bring about a united industry organization which would protect the industry from assaults from its enemies. Mr. Mogler, as the result of the resolution, sent the following telegram to Mr. Cohen:

"William A. Brady spoke here today as the guest of the St. Louis Film Club and the Motion Picture Theatre Owners' Association of Missouri. As president of the Motion Picture Theatre Owners of St. Louis and vice-president of the national organization, I want to go on record as heartily approving everything Mr. Brady said to the necessity of a united industry which will withstand the assaults upon our business by our enemies, who would curb our usefulness by censorship and other legislation. The unanimous consensus of opinion among our members is that Mr. Brady by his talk and sound advice based on long experience, is doing a great constructive work for the motion picture industry, and by his talks and earnest attitude has made us realize our strength and importance in the community more than any individual who has ever spoken to us here or elsewhere."

S. K. Skouras, one of the largest exhibitors in the state, sent the following telegram to Mr. Cohen:

"I have always been in sympathy with the national exhibitors' organization, and I am a member of the Motion Picture Theater Owners of Missouri, which is affiliated with your national organization. Lately I have been urged to become a member of the exhibitors' division of the N. A. M. P. I. and I have refused to join. I have been advised that William A. Brady was doing constructive work. Today I discovered that through his personal efforts he is saving the Motion Picture Theatre Owners of Missouri, which is in dire peril through the efforts of the reformers. I heartily indorse Mr. Brady in his stand in matters that affect the motion picture industry, and you should in some manner for the good of the business co-operate with Mr. Brady."

## *Jewel Carmen Loses Law Suit Against Fox*

A unanimous decision has just been handed down by the United States Supreme Court which puts a final quietus on an important action brought nearly three years ago by Jewel Carmen, motion picture actress, against Fox Film Corporation and the William Fox Vaudeville Company.

The litigation grew out of contracts entered into between Miss Carmen and the two Fox concerns named, by which the actress bound her services for a number of years. While this contract had several years to run, Miss Carmen entered into a contract with the Frank A. Keeney Pictures Corporation, serving notice upon Fox that she held her contract with the two Fox concerns to be null and void by reasons of the fact that she had not yet reached legal majority. Fox notified the actress that he would hold her to her contract and served notice upon the Keeney corporation that he would hold that company liable in case they made use of her services.

Suit was brought by Miss Carmen in the United States District Court, in which she asked a perpetual injunction restraining Fox from interfering with her contract rights and in which she also asks damages. The finding of this lower court was in favor of the actress and it issued the injunction and awarded her damages in the sum of $43,500.

Fox appealed to the United States Circuit Court of Appeals for the Second Circuit. This court reversed the finding of the lower court. On February of this year Miss Carmen's attorney made application to the United States Supreme Court for leave to take the matter up again for appeal. The United States Supreme Court has just handed down a decision denying his application to come before that court and his right to appeal the case.

Maibelle Heikes Justice, who has been in Washington for the past six weeks, continues to be as busy as the new president. Last week she spoke on "The Photoplay" before one thousand government workers at the Hotel Lafayette. The day before she attended a luncheon given by Princess Bebesco, wife of the new Roumanian minister, to meet the diplomat and the attaches and ladies of the legation.

## *Twenty Nine Dead—Eleven to Hear From*

Censorship has been killed in North Carolina by a substantial vote of the legislature.

Censorship is dead in Indiana, as of all the measures introduced the legislation passed none.

Censorship is unlikely in Texas.

In 40 states with legislation introduced all but eleven have killed the measures. Of these eleven remaining the decision is yet to be reached.

# *Newspaper Editorial Advocating Censorship for Buffalo Re-opens Old Fight—Mosher Visits Mayor*

WHAT with one newspaper coming out editorially in favor of censorship, another suggesting by stories in its news columns that it is with the reformers, the appearance of Ira M. Mosher, president of the Buffalo Theatre Managers' Association, accompanied by Roscoe R. Mitchell, attorney for the local film interests, before Mayor George S. Buck to protest against the proposed city censorship of pictures and other moves on the part of both sides, the Buffalo, N. Y., censorship situation has again brought its head up out of the water.

The Buffalo Commercial is the Buffalo newspaper that has published an editorial decidedly not favorable to the exhibitors. One of the Buffalo morning newspapers on Saturday, March 6, published a story that a local organization had issued a statement the day before that something was going to happen soon in the local censorship situation.

George C. Diehl, president of the Buffalo Rotary Club, who is chairman of a citizen's committee that is fostering a local censorship ordinance, however, in an afternoon newspaper denied that any statement had been issued. He also declared that nothing definite had been accomplished further than the holding of a series of informal conferences.

"I am in favor of some sort of an adequate censorship for motion pictures," said Mr. Diehl, "and for that reason was glad to co-operate when the committee was organized. If a state censorship bill is passed, I believe local censorship would not then be needed, and I believe that a state censorship should not be maintained if national censorship, with official sanction, is put through. Many films are being shown which should be prohibited."

# *New York Legislature Against Censors, State Conference of Mayors Advises*

THE report on motion pictures of a special committee of the New York State Conference of Mayors, signed by President William J. Wallin and George S. Buck, chairman of the advisory committee, advises the legislature against state censorship and the repeal of the existing law allowing local option on the question of Sunday shows. A statement addressed to Governor Nathan S. Miller and the legislature follows:

"The cities of the state are opposed to the regulation of motion pictures by state censorship. This action is based on comprehensive study made by a special committee organized by the Conference to investigate the regulation of motion pictures.

"We are opposed to the repeal of the existing law empowering cities to regulate the operation of motion picture theatres on Sunday. If the present law is repealed, the cities will be confronted with the same chaotic condition that existed before the enactment of the law, when the cities in some sections of the state were permitted by decisions of the courts to authorize the operation of motion picture houses on Sunday, while in other sections of the state cities were denied this right. We direct the attention of the governor and the legislature to the fact that whenever a city administration has submitted to a referendum the question of permitting motion picture theatres to operate on Sunday the vote has been in favor of granting the permission with one exception. Some cities in the state favor the opening of motion picture theatres on Sunday; others are opposed. Under the existing law, both are satisfied."

# *Censorship Bills Knocked Out of the Legislatures of Two New England States*

DEATH knell to moving picture censorship has been sounded in two New England States. Censorship bills in Vermont and New Hampshire quickly met their doom. Hardy and clear-thinking sons of the Granite and Pine Tree States—descendants of men who gave their lives for liberty—made quick work of censorship bills in the legislatures of their States.

A bill providing for State censorship of "movies" in Vermont, which met with much adverse criticism throughout the State, was promptly killed by the House of Representatives. The Senate, therefore, did not have to bother with it.

Death warrant to a censorship bill in New Hampshire was signed when the House Judiciary Committee by a practically unanimous vote decided to report the bill as inexpedient legislation. It is reported that one lone member will file a minority report but it is believed extremely unlikely that the legislature will be guided by this one man's opinion.

The New Hampshire censorship bill, which was introduced at the request of Mrs. James Remick of Concord, president of the State Federation of Women's Clubs, has the support of several prominent Granite state clubwomen, the most active being Mrs. Mary I. Wood of Portsmouth, who formerly was an active worker for suffrage and is a political speaker of state-wide prominence.

Winchester, the second largest and wealthiest town in Massachusetts, is about ready to allow moving pictures within its borders. And, incidentally, while the rest of the state is arguing over state censorship, Winchester is planning for a control of its own. The proposition is to be voted on at next town meeting and the result is being watched with interest throughout the Commonwealth.

Winchester, which is a suburb of Boston, has never allowed moving pictures except those of an educational character. However, the demand for them became so great that plans for having a picture theatre were discussed. Under the plan to be voted on at the town meeting picture theatres would be allowed provided they are under the supervision of a board of review.

This board would consist of two Winchester clergymen, the superintendent of public schools, librarian of the Public Library, president of the Fortnightly Club and president of the League of Women Voters. A censor appointed by this body would look over and pass upon all films offered for exhibit.

## Kansas Convention

**The convention of the Kansas State Exhibitors Association to be held at the Hotel Lassen, Wichita, on March 28 and 29, will be the biggest convention ever held in that state. The complete report of the legislative committee will be made and officers elected. The convention should be easily the best attended ever held in Kansas.**

## *Senate to Vote*

The bill providing for state censorship in the state of Washington was reported out of the public morals committee last Friday and is to go before the Senate for a vote this week.

**The beautiful, imported, handsawed linen collar is awarded this week to Leandar Alcibiades Ochs for being the most silent member of a silent (whaddye mean) industry.**

# New California Organization to Fight Censorship Is Formed in Los Angeles

PRACTICAL plans for a well organized and vigorous fight against censorship and "Sour Sunday" laws was started by the motion picture people of the West Coast at a meeting of the allied branches of the industry, held in the red room of the Los Angeles Athletic Club, on the night of February 28.

The meeting was called by William D. Taylor, of the Motion Picture Directors' Association. Mr. Taylor has been urging for some time the necessity of united action against censorship. He recently sent letters to all branches of the film industry directing attention to the menace of adverse legislation and proposing that efforts be made to combat the danger. This action was followed by a call for representatives of the industry to attend the meeting of Monday night, which resulted in the formation of the Affiliated Picture Interests, a permanent organization with the single purpose of waging a campaign against censorship and such blue laws as are directed against the motion picture business.

The meeting was opened by Mr. Taylor with a strong speech urging the necessity of prompt and vigorous action against the fanatical efforts of the would-be reformers.

Frank E. Woods, of the Screen Writers Guild of America, was appointed chairman of the meeting and Theodore Taylor, publicity director for a number of prominent stars and directors, was named secretary. Mr. Woods read an appeal for justice that has been prepared by the Screen Writers Guild and is being circulated for signatures.

"We expect to have the name of every prominent writer in America, both the screen writers and the members of the Authors League of America, with whom we are affiliated, attached to the petition," said Mr. Wood.

Frank A. Garbutt, of the Motion Picture Producers Association, spoke of the experiences encountered by the local industry in fighting censorship two years ago and made the statement that as a result of the fight waged at that time, by a partial organization of film interests, there was little to fear in the way of censorship in either the city or the state.

"Any man who would try to put over a censorship ordinance or law in California would be digging his own political grave," said Mr. Garbutt. "There is, however, the most imperative necessity of united action in all branches of the industry in all parts of the country, to combat the censorship movement in other states."

*Exhibitors Express Doubt*

A resolution was then offered by Edward Roberts, editor of It, a motion picture magazine published in Los Angeles, calling for the formation of an organization with a vigorous plan of action, to be made up of the representatives of the different branches of the industry at the meeting.

Before this motion could be acted on, however, a sharp controversy was injected into the proceedings by Glenn Harper, secretary of the Motion Picture Theatre Owners of Southern California and Arizona, and H. W. Whitson, an exhibitor of San Diego, both of whom asked questions as to the purposes of the proposed organization, in which they made it evident that they were under the impression that the meeting had some connection with the national association of which William A. Brady is president, and that they feared the proposed body would work an injury to the Motion Picture Theatre Owners.

*Harmony Restored*

After repeated assurances by William D. Taylor, Mr. Wood and Mr. Garbutt that the meeting had no other purpose than to form an independent body to combat censorship, and a statement from Mr. Brady, who was present as a guest but who was drawn into the controversy, that the meeting had nothing whatever to do with his organization Mr. Harper and Mr. Whitson were still unconvinced and retired from the room.

It was decided by unanimous vote that the machinery of the Affiliated Picture Interests, the organization spoken of by Mr. Garbutt as having done such good work two years ago, but inactive since that time for the reason that the danger of local censorship had disappeared, be adopted, name and all, by the new organization. In the meantime, Mr. Harper and Mr. Whitson had been waiting in the corridor outside the meeting rooms. When they learned that the incorporation plans of the Affiliated Picture Interests, which they had helped to form, would be taken over by the committee, they agreed to come back to the meeting and perfect harmony was restored.

A committee which will perfect the organization by framing new by-laws and articles of incorporation, was made up of one member of each of the fourteen film interests represented at the meeting, as follows:

William D. Taylor, Motion Directors' Association; W. J. Reynolds, Motion Picture Producers' Association; J. H. Goldberg, Los Angeles Film Board of Trade; Glenn Harper, Motion Picture Theatre Owners; Scott R. Beall, Assistant Directors' Association; Charles H. Kyson, Art Directors' Association; Phil E. Rosen, American Society of Cinematographers; Frank E. Woods, Screen Writers' Guild of America; Edwin A. Keller, Moving Picture Operators and I. A. T. S. E.; J. A. Jackson, Western Motion Picture Advertisers; Dr. John H. Thompson, Ethical Motion Picture Corporation; Ralph Lewis, Actors' Association; Frederick Palmer, Palmer Photoplay Corporation; Wycliffe Hill, Photoplay League of America.

Frank E. Woods was named chairman and Theodore Taylor secretary of the above committee. Another meeting will be held in a short time and directors will be named who will proceed with the incorporation of the body into a permanent organization.

## He Found Out

The city council of Panguitch, a little Utah town, for an unknown reason desired to regulate picture shows so that they could be operated only every other night. So James E. Evans, "city attorney" of Panguitch, wrote to Utah Attorney General Harvey Cluff and asked if the council could do it.

"It cannot," was the attorney general's answer. Mr. Cluff found that the operation of a picture theatre was a legitimate business and as such the town must license it. After doing so it is not within the police powers of the city council to close it, according to the opinion of the attorney general.

## *Bans Picture Theatres*

Winchester, Mass., the exclusive residential Boston suburban town, has decided against moving pictures. Granting a license for a picture theatre was one of the leading issues of the town election. The vote was 1,108 yes, 1,895 no.

Plans had been made to start work on a theatre immediately and all films were to be under the supervision of a local censorship committee composed of town officials, clergymen and clubwomen. But a majority of voters decided against the project.

"The Plaything of Broadway," a Realart Star Franchise production, featuring Justine Johnstone, will have its Broadway premiere at the Rialto Theatre where Dr. Riesenfeld has booked it for the week of March 13.

# *Motion Pictures of American Industries Eagerly Sought By Chinese Business Men*

ALTHOUGH, because of difference in social customs, American photoplays are not especially popular in China, where the audience often finds itself unable to understand much that transpires in the film, moving pictures can be used in that country to excellent advantage as an aid to American business, according to a report just received at the Department of Commerce from Commercial Attache Julian Arnold, at Peking.

A few years ago, the report states, the American Association of China invited its Chinese friends to a theatre in Shanghai to see a dozen American films descriptive of American industry and commerce. Eighty per cent. of those who received invitations accepted, and the house was packed. It is never difficult to secure, any night in the week, a large representative audience of Chinese business men to witness a display of films depicting American industrial and commercial life.

The American commercial attache has been trying for several years to secure from American manufacturers and commercial organizations educational and industrial films for use in China. About 100 of these films have been collected and they are being circulated all over the country. The demand is far in excess of the supply, and several thousand of these films could be kept in circulation to good advantage, it is said.

The audiences comprise the very best educated classes and the great business public. They are all keenly interested in understanding the methods and materials of the West.

# *Board of Review to Talk with Producers on Tendency to Circumvent Its Rulings*

THE National Board of Review has been conducting a nation-wide inquiry conducted through its national advisory committee consisting of municipal officers such as commissioners of public safety, license commissioners and other officials charged with the regulation of commercial amusements in the leading cities of thirty-eight states, as well as influential citizens, all corresponding members who are leaders of public opinion in their respective communities, as to the effects of certain types of motion pictures on the play-going public.

The correspondents and reports support the judgment of the executive committee of the national board relative to a definite stand against the growing tendency of some producers, directors and scenario writers to attempt to circumvent the rulings of the national board, revised in accordance with public opinion and placed in the hands of all motion picture directors in 1916.

This position relates to four important questions, namely:

The introduction in certain types of melodramatic and serial pictures of constantly repeated, unnecessary and irrelevant detailing of the pursuit of crime and sex entanglements.

The use of main titles which frequently represent an otherwise innocuous story as containing subject matter of a sex suggestive nature. Such main titles often mislead the public and imply suggestiveness in otherwise wholesome entertainment.

The morally unjustifiable portrayal of crime and the illustration of ingenuity in practical methods of breaking the law.

The insidious or unnecessary elaboration of intimate sex relationships and the suggestive treatment of such matters as tend to bring into disrepute the otherwise legitimate presentation of sex in photodrama.

Following the board's policy of co-operation with producing companies, a special committee has been appointed to confer with a producer's committee of the National Association of the Motion Picture Industry with a view to preventing at its source the production in all motion pictures of detailed and in continuance of its policy of keeping the motion picture free and wholesome for the amusement of the public generally.

## They've Done It Again

The Times, of Shreveport, La., recently printed the following interesting paragraph pounded out by a press agent, who, however, failed to get the names of his employers in the paper:

"An enterprising firm of motion picture producers has bought the island of Monte Cristo, immortalized by Dumas' novel, and proposes using it for filming purposes."

## *Court Refuses Blaney Injunction Against Fox*

The final chapter has been written in the suit brought by Charles E. Blaney, theatrical producer, against Fox Film Corporation applying for an injunction to restrain the Fox Company from using the title, "The Man Who Dared."

Fox Film Corporation recently produced and released a picture bearing this title, with William Russell as the star, and Mr. Blaney applied for an injunction prohibiting its use on the ground that he owned a play with the same title.

The case came up before Judge Hotchkiss and he rendered a decision denying the application for injunction. Mr. Blaney appealed to the Appellate Division without success.

*SCENES FROM THE NEW VITAGRAPH PICTURE, "THE CHARMING DECEIVER," WHICH STARS WINSOME ALICE CALHOUN*

*"Will you sit down?—Grand-pa's anxious to beat you at chess," says Alice, in the view at the left*

# Censorship Expected in New York State; Governor Miller Openly Approves of It

GOVERNOR NATHAN L. MILLER, of New York State, has come out flatfooted as favoring a state control of motion pictures. This means that if the Clayton bill, introduced in the legislature a few days ago, is to be defeated, it must be done by either keeping it buried in committee or in having the votes on the floor of the legislature later on. Nothing can be expected other than approval from Governor Miller.

It is expected that the next few days will see a companion bill introduced in the legislature by no less a personage than Majority Leader Clayton Lusk, who thus far has managed to rule with an iron hand and who is in full accord with Governor Miller's plans.

Mrs. Clarence Waterman, of Brooklyn, representing the Better Motion Picture Alliance, had a recent conference with both Governor Miller and Senator Lusk. It was at the conclusion of this conference that Governor Miller clearly outlined his attitude on state censorship. Viewing Governor Miller's statement from the standpoint of the motion picture industry, there is grave danger that the Clayton bill will become a law, although probably in amended form.

### *Bill Likely to Pass*

In the first place, it must be admitted that Governor Miller has thus far had pretty much his own way at Albany. In the next place, his former townsman is the majority leader of the Senate, over which the lieutenant-governor officially presides, and with both Senator Lusk and Lieutenant-Governor Wood open in stating their approval of state censorship, the chances in favor of the bill in the Senate are unusually good.

Attorney John J. McInerney, of Rochester, was in Albany a few days ago. After looking over the situation, he remarked that he did not believe the producers and exhibitors realized the seriousness of the situation, nor the fight that is before them in the legislature.

### *Objected to Advertisement*

At the time that Mrs. Waterman talked with the governor, she showed him an advertisement which appeared in a New York morning newspaper in connection with a picture which was being shown on Broadway.

"Mrs. Waterman showed me a picture in an advertisement that made me think that I must have been living in the woods," declared the governor, "it was a surprise to me that any newspaper or other publication would publish such a picture in connection with such an advertisement, or that any institution would seek to make money out of such an appeal to the passions. I am in favor of anything that would stop that sort of a thing, and you can not quote me too strongly on it."

On several occasions the governor has accompanied his daughters to motion picture houses, and it is said that some of the pictures exhibited did not meet with his approval.

### *Would Begin August 1*

Following a conference in Albany last week with Governor Nathan L. Miller, H. Edmund Machold, speaker of the Assembly, and Senator Clayton R. Lusk, majority leader of the upper house, among those present, Assemblyman Walter F. Clayton issued a substitute for his original censorship measure. Taking it for granted that the bill will pass, Governor Miller and the legislative leaders assert that August 1 will mark the beginning of censorship in New York State.

This substitute bill gives the commission of three members the authority to name the deputies. Instead of receiving $5,000 a year, as provided in the original bill, the commissioners are to receive salaries of $7,500 a year. The term of office will be for five years, although the first members will have terms that expire respectively in 1923, 1924 and 1925.

### *Advertising Restriction*

Under the provisions of the measure, no film can be exhibited after August 1 that has not been licensed by the commission. Each film is to be taxed $3 a reel. News and scientific pictures are exempt from inspection and from the tax. Applicants are given the right to a review of rejected films, but any exhibitor who attempts to show a film that has been rejected will lose his license.

Advertisements fall under the censorship provision, it being provided that no advertising matter can be issued in connection with a film that would be unlawful.

The commission is given the authority to enforce its regulations, but local officials are also authorized to detect and prosecute violations of the law, as well as enforcement of the censorship act.

# North Carolina Censorship Bill Lost; Picture Men Out-Bluff Their Opponents

THE fate of the North Carolina censorship bill was sealed after having passed the final reading in the Senate last week when the House refused to consider it in its present shape and referred it back to the printers to have 500 copies printed. This means that the bill cannot be printed and come back for consideration before the final adjournment of the present session of the General Assembly and will therefore go over for further attention two years hence.

Proponents of the measure were outbluffed this week by the change in maneuvres by the picture people here to fight the measure. With the gaining strength back of the bill, a new tack was decided upon and the picture men succeeded in having such a mass of amendments tacked onto the bill that when it came back to the House for consideration no one could decipher its real meaning. A total of nine amendments were passed, making the provisions of the bill so voluminous that its carrying out would have been an utter impossibility.

One of the provisions of the amended bill would have required that all newspaper advertising of picture show should run the gauntlet of the censors the same as the films; another called for an annual appropriation of $25,000 to maintain the censorship organization for the state; still another provided that the Republicans have representation on the board, thereby throwing the affair into politics from the outset.

Percy W. Wells, president of the North Carolina M. P. T. O., and E. F. Dardine, chairman of the exchange committee on censorship for the state, have been in Wilmington all week leading the fight.

## *House Passes Bill*

The Missouri censorship bill, backed by the Committee of Fifty of Kansas City and St. Louis, has passed the house, with only four negative votes. The bill provides for a board of two men and one woman at a salary of $3,000 each, and eight other employees at salaries of from $900 to $1,800. A fee of $2 for each 1,200 feet inspected and censored is provided to cover the expense of the commission. The bill was introduced by F. T. Stockard, of Green, and Charles Ferguson, of Ripley.

MOVING PICTURE World

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**This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.**

THE censorship outlook throughout the United States is far from depressing because in State after State where measures have been introduced wisdom and the spirit of American freedom have prevailed so that the measures either have been killed by vote or have died because of adjournment of the legislatures, and the legislation has gone into the discard along with other matters not necessary for the statute books.

Conspicuous instances during the present week are the State of Indiana where legislation introduced against pictures died with the legislature and there will be no censorship in that state.

In South Carolina the censorship bill was killed by the vote of the safe majority.

The chief menace at the present moment is the state of New York, where Governor Miller has already gone on record as being willing to sign the censorship bill without going into a discussion of such a published opinion, when the facts of both sides have not been fully presented.

We urge upon all elements of the business a united front to demonstrate to the lawmakers of New York the basic perniciousness of censorship as an un-American institution.

When we say censorship we do not mean regulation. There is at the present time regulation of moving pictures throughout the land because the police powers in every state are sufficient to properly deal with any offenses against morality. Censorship has been discussed so much that we hesitate to present more arguments against it, but in view of the fact that the situation is most serious to the life of our industry we call attention to the following:

Censorship before publication strikes at the roots of the tree of liberty, puting into the hands of the few the power to judge for the people.

Censorship before publication reestablishes a power which has been tried and found to be a failure in correcting that which it seeks to correct.

Censorship before publication binds and gags progress; it is expensive and levies an additional tax on an industry which is now bearing more taxation than any other in the United States.

There are many other things to be said, as they doubtless will be said at Albany and the other capitols where censorship legislation is proposed. The subject should be treated on its merits without reference to politics and for the good of the industry. The decision, if this program is followed, will be against censorship prior to publication because present police laws if invoked will protect the morals of the public against any wrong film, and the industry itself is doing more right now toward securing a one hundred per cent. clean screen as against a ninety per cent. clean screen than any other group or body in the country could hope to accomplish.

George B. Van Cleve has taken charge of Cosmopolitan Productions as general manager of the company. This is important news. It is very important to Cosmopolitan Productions and to the moving picture industry because Van Cleve is the type of big man the screen welcomes. His success in the general advertising field is too well-known to need more than mention from us. His executive ability, his ready grasp of large affairs, his vigor and experience will bring to the company precisely what that assemblage of exceptional talent required, as he will co-ordinate its efforts.

Van Cleve is in the very essence of his make up a picture man with picture sense, which is another way of saying that he knows his humanity in the mass as well as individually.

We now look for even bigger things from Cosmopolitan Productions following on the heels of "Humoresque," "Heliotrope," "The World and His Wife," "The Passionate Pilgrim," "Buried Treasure" and "The Inside of the Cup." With Van Cleve at the head of the practical business affairs there need be no limit to the distance traveled up the mountain of achievement. In a word, W. R. Hearst has picked another winner.

Circumstances develop talent, or rather, we should say, reveal talent. A notable instance of this was evident at the A. M. P. A. dinner at the Biltmore, when Mr. Nat Rothstein shone forth as an actor of the highest ability. Mr. Rothstein's skit, in which he was ably supported by Mr. Victor Shapiro, was so enthusiastically received that we hope the industry will be blessed by future public evidences of this splendid ability.

## *Bringing the Tears*

We have seen a charming picture success in George D. Baker's newest. Its name is "Without Limit," and it occurred to us that its box office possibilities fit the name. As an S & L Metro Special it abounds in what some will call sentiment and others heart interest. This quality made "Over the Hill" popular and has taken its place as the new appeal. Vampire and sex-appeal dramas are now passé and have become most indifferent business ventures. "Without Limit" will make audiences cry, and we have understood for many years that audiences enjoy their own tears quite as much as they enjoy their own laughter.

We do not propose to turn this plain comment into a review. That is not its purpose. We merely desire to call exhibitor attention to a picture that will add another nail to the coffin of censorship and make money at the same time. Also we desire to say to George D. Baker that he's gone and put over another success. We suggest to exhibitors everywhere that they look at "Without Limit" and compare notes with us on their ideas and ours.

ARTHUR JAMES.

# Consensus of Published Reviews

**Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).**

## *The Four Horsemen of the Apocalypse*

(*Featured Cast—Metro—*11 *reels*)

M. P. W.—Most important of all, every foot of film in the picture is entertainment.

E. H.—Is a picture of tremendous proportions. Rex Ingram's direction commendable.

N.—Its dramatic moments are supreme. It exudes charm and generates life. It stands as a monument to the industry.

T. R.—Is not a cheerful picture, but it is wholesome entertainment and will prove a big draw.

W.—Ingram's "Four Horsemen" a pictorial triumph.

## *A Perfect Crime*

(*Monte Blue—Associated Producers—* 5 *reels*)

M. P. W.—One of the most ingenious stories recently offered in current fiction.

E. H. It is of a popular type and therefore a good audience picture.

N.—It is a novelty and, and there is no doubt that it offers good entertainment.

W.—Good production and interesting philosophy in story.

## *She Couldn't Help It*

(*Bebe Daniels—Realart—*5 *reels*)

M. P. W.—Is made entertaining by the care and skill of the production and the good work of the entire cast.

E. H.—Interesting and entertaining.

N.—Lacks action but interests after a fashion.

T. R.—The plot is original and whimsical, differing largely from the ordinary run of crook melodramas, the action moves smoothly and lively comedy is injected, acting as a much needed balance to the story's thrills and emotional trend.

W.—Adaptation of stage play makes satisfactory crook comedy.

## 813

(*Wedgewood Nowell—Robertson-Cole—* 5 *reels*)

M. P. W.—There is a good balance of drama and comedy in "813" and a murder mystery that enables Lupin to assume a number of disguises.

E. H.—Is decidedly clever and of finished art.

N.—Is a first rate crook melodrama.

T.R.—Mystery and thrills predominate in this melodrama, which lists the master crook of fiction, Arsene Lupin, as its central figure.

W.—Rather confusing in its attempt to mystify. Well acted, but the story sets forth an unnecessary amount of criminal elements.

## *Straight Is the Way*

(*Featured Cast—Paramount—*5 *reels*)

M. P. W.—Is a genuine attraction, and it will please any audience where it is shown.

N.—Crook comedy is highly diverting.

T. R.—Thoroughly enjoyable picture offering a medley of sensational incident, thrills, bright comedy stuff and love romance.

W.—Entertaining crook comedy well acted and has many laughs.

## *Colorado*

(*Frank Mayo—Universal—*5 *reels*)

M. P. W.—The production should pass with undiscriminating spectators.

E. H.—A melodrama with many commendable exterior scenes and a dramatic climax where the gold mine is flooded and the hero is vindicated.

N.—Mayo's latest strong in action.

T. R.—Possesses all the elements necessary in a picture designed to make a straight melodramatic appeal.

W.—Star somewhat redeems a very mechanical thriller.

## *The Snob*

(*Wanda Hawley—Realart—*5 *reels*)

M. P. W.—A sparkling comedy, brimming over with youth, pep and fun.

E. H. Should go big in college towns, and will be highly satisfactory and entertaining to the better class patronage.

N.—Good production of commonplace story—will get by.

T. R.—It is a clean-cut little comedy and will please almost any audience. It is particularly suitable for houses where they run two features on the same program.

## *A Romantic Adventuress*

(*Dorothy Dalton—Paramount—* 4,736 *feet*)

M. P. W.—There is an abundance of incident and the settings are lavish and in good taste, but the picture lacks punch.

E. H.—Settings and photography are good, and the whole is of neutral value. Will interest the audience favoring society drama.

N.—The story is false in characterization and moves slowly and has little excuse as entertainment.

T. R.—The feature as a whole is not uninteresting and its colorful atmosphere and the advertising possibilities which the star's name offers, render it worthy the attention of exhibitors.

**Moving Picture World Reviews**

**on**

**Pages 309, 310, 311 and 312 Are Written Without Fear or Favor**

## *Worlds Apart*

(*Eugene O'Brien—Selznick—*5 *reels*)

M. P. W.—Lack of suspense is compensated for in a measures by some dramatic episodes toward the conclusion and by fine acting on the part of a well-selected cast.

E. H.—A society drama, strong of opening situation and development to climax, but weakening in conclusion.

N.—Although the story has a combination of five or six plots joined together, it is clear and understandable and will interest.

W.—Good direction and an unusual story make it interesting.

## *God's Good Man*

(*Featured Cast—Stoll—*4,800 *feet*)

M. P. W.—Is hardly up to the standard of previous pictures released by this company and is more of a narrative than a drama.

E. H.—Follows the lines laid down in old time melodrama and for that reason may fail to impress many who do not have a fondness for this type of screen entertainment.

N.—A poor production from all angles.

T. R.—A few good, snappy and up-to-date subtitles set in where they belong, and the picture could be made a good box-office attraction.

## *The Black Panther's Cub*

(*Florence Reed—Ziegfeld—*7,600 *feet*)

M. P. W.—Contains a large amount of general appeal that is staged with extreme lavishness and interpreted by a group of players that leave nothing to be desired.

E. H.—Is decidedly one of the finest pictures of the year.

T. R.—One of the most elaborate, most entertaining as well as most fascinating screen dramas completed this year.

W.—Star's acting the real feature of this one.

## *The Easy Road*

(*Thomas Meighan—Paramount—*5 *reels*)

M. P. W.—The lack of true dramatic material causes the action to move very slowly until near the conclusion, where the spectator's enjoyment is heightened through the efforts of Director Tom Forman and his admirably selected company.

E. H.—It will probably please Meighan followers and be accepted as light entertainment.

N.—Rather mild for Thomas Meighan.

T. R.—Provides fair average entertainment.

W.—Meighan pleasing, but story doesn't give him much to do.

## *Without Limit*

(*Featured Cast—Metro—*6 *reels*)

M. P. W.—Should find favor with the general public.

E. H.—Is a decidedly worth while picture.

N.—Entertaining despite a mechanical development.

T. R.—Its entertainment qualities are tremendous and should figure as a sure money-maker for any exhibitor.

W.—Would have a much better chance in five reels.

# *Millionaires Pay Thirty Cents to See the Latest Pictures at This Theatre*

*By NAT BRESTEIN*

CAN you imagine a billion dollar audience in a picture house charging only from 30 to 75 cents for admissions? A billion dollar audience in a theatre costing only $2,000? It sounds rather like an Arabian Nights dream, yet it's so.

Down in Palm Beach, where hundreds of wealthy folk gather in pursuit of pleasure when most of the rest of the country is in the grip of winter or a sodden spring, there's such a theatre. The reason it represents an investment of only $2,000 is because it's located in a permanent exposition building, the Fashion Beaux Arts, conducted by Stanley C. Warrick.

*Society in Attendance*

Every night after downing its demitasse, society autos over to the Beaux Arts, planks down a dollar and gets from seventy to twenty-five cents change. Sounds rather incongruous for millionaires to be paying less than two or three dollars, but Mr. Warrick says the two or three dollar picture "won't go here." Wealthy folk evidently realize it pays to watch the pennies, even when making out the income tax; that's why they're wealthy.

What kind of picture appeals most to millionaires? Society stuff and matrimonial problems, says Mr. Warrick. He shows First National, Robertson-Cole and United Artists features. He varies the admissions according to the rental of the current feature, and as he knows his audiences, the theatre is nearly always crowded. He admits he might crowd them in with an especially good picture at $2 top, but he says there would be no profit in it for himself.

*Remarkable Clientele*

Many showmen award the palm to the Beaux Arts for having the classiest patronage of any theatre in the United States.

## *Government to Keep Films Historically Interesting*

The collection of noteworthy motion picture films and graphophone, phonograph and talking machine records by the government is provided for in a resolution introduced in the Senate by Senator Phelan of California.

The librarian of Congress would send to the director of the National Museum, after registration, one copy of each motion picture film registered under the provisions of the copyright laws and if, in the opinions of the director, such film records "a historical or otherwise noteworthy event," he shall cause the same to be stored for the use and benefit of future generations. Motion picture films which are not thought suitable for this collection will be returned to the person or organization securing the copyright. In all cases in which films are retained in the National Museum, they shall be renewed once every five years.

Phonograph records of similar value will also be retained in the Museum under the provisions of the measure.

## *Public Offered Mortgage Bonds on Capitol Theatre*

A new issue of $900,000 first mortgage leasehold serial 7 per cent. gold bonds, due $90,000 each June 1, 1921, to 1930, has been offered for public subscription through the banking house of Farson, Son & Co., by the Moredall Realty Corporation, owners of the Capitol theatre and office building, New York. These bonds are a first mortgage on the theatre and office building. They are guaranteed as to prompt payment of principal and interest by the Goldwyn Pictures Corporation, which owns a 50 per cent .interest in the lease of the theatre.

The property is assessed by the City of New York at the present time at $2,400,000. The theatre, including its accessories and furniture, is estimated to be worth approximately $3,000,000 and the leasehold is valued at $1,000,000.

## *A Book That Will Help the Exhibitor*

Many a book, published especially for advertising purposes, contains more real interest than some of the modern novels. A case in point is "A Better Summer Business," the thirty-two-page descriptive booklet just issued by the Monsoon Cooling System, Inc., which tells the up-to-date theatre owner how "Monsoons" will solve his hot weather troubles. This booklet is full of excellent reasons why "Monsoons" have suddenly loomed as a dangerous enemy to Old Man Heat and the facts therein speak for themselves.

Illustrations of several new theatres and typical "Monsoon" installations complete the attractiveness of the issue, and the demand for the booklet has been so great that a second edition is now contemplated.

## *L. Wicks Opens Theatre*

The old Sun Theatre on Broadway, Buffalo, has been re-opened by L. Wicks, under the name of the Lyric Theatre. The policy will be vaudeville and pictures. The opening attraction was "The Thunderbolt," a First National production. Mr. Wicks was formerly projectionist at the Empire Theatre.

We have before us Vol. 1, No. 1, of The Screen, of which George Blaisdell is the editor and publisher. It is a publication dedicated to the educational and non-theatrical pictures and is in all respects creditable. The size is convenient, the editorial, contents and news matter well written and attractively typed. With Mr. Blaisdell at the helm the publication should grow in importance and usefulness and we extend to it our very best wishes.

*THE FASHION BEAUX ARTS EXPOSITION BUILDING AT PALM BEACH*
*In which is a $2,000 theatre that has a billion dollar audience almost every night*

# How Pathe Pictures of Inauguration Were Rushed by Airplane and Train to All Localities

*By JOSEPH P. REDDY*

MODERN journalism has reached the stage where land, air and sea are utilized in the carrying of news around the world with the most amazing speed. Yet even the rapidity of the Fourth Estate has still to perform some of the feats of speed of the newer estate—the motion picture news reel.

An exhibitor, sitting among his patrons during the exhibition of a news reel and hearing it referred to as the most popular motion picture subject, little realizes the process and channels through which the topical reel is collected.

It was with the intention of conveying to the exhibitor an idea of the planning and careful execution of a news reel gathering organization in reporting the biggest events, that we readily accepted an invitation to accompany Emanuel Cohen, editor of the Pathe News, and his staff of six men, to the inauguration of President Harding. Mr. Cohen, three days before the ceremony, promised to have the Pathe News Inauguration Special in the principal Broadway theatres before 8 o'clock on the night of the ceremony. We couldn't see how it could be done, but Cohen and his staff proceeded to show how it could.

### *In Washington*

The scene opens in Washington, where Cohen detailed the duties of each of his staff of six.

Editor Cohen had arranged to have his men double up on their negative, so that it could be rushed to the Jersey City laboratories through two channels, thus obviating possibilities of loss or delay. He had engaged the fastest aeroplane available to carry the writer and himself from Washington to Jersey City with one set of negatives.

Everything moved on schedule, except that President Harding was not sworn in until 1:25 p. m., instead of 12:40 as scheduled. This meant that the Pathe special plane was to get a start of only 35 minutes on the mail plane, which was not scheduled to leave until 2 o'clock. Otherwise we would have had an advantage of more than an hour.

The two sets of negatives were assembled immediately after the swearing-in ceremony. Cohen and Al Richard, one of the staff, dashed to waiting autos—Cohen heading for Bolling Field and Richard for College Park.

At 1:45 Cohen and the writer, in a powerful biplane piloted by Aviator Depew, started our flight for West Side Park, Jersey City, a few blocks from the Pathe News laboratories. But engine trouble developed and we made a forced landing. A little oil and some tinkering and we were off again.

And once more our engine balked. This time it meant a dangerous volplane and we had visions of a calamity. But Depew knew his business and we alighted with no damage. Soon we were off again. Meanwhile, we saw the mail plane in the air and it must have had fully twenty minutes' start on us.

Hitting on all cylinders, we arrived at West Side Park, Jersey City, before 5 o'clock. There we jumped into a waiting auto and in five minutes more we were at the laboratory. Just before we arrived, the negative carried by the mail plane was brought in by a messenger, who had special permission from the postal authorities to obtain the film at Heller Field, Newark.

The the real speed began. Almost before we regained our land legs, the developing of the negative was accomplished, the story assembled and the titles printed. Cohen still had plenty of time to make good his boast about having the special in the leading Broadway houses before 8 o'clock.

Four prints were completed and borne by special messengers, who jumped into waiting taxicabs and started for New York. The first to arrive was receipted for by the Strand Theatre at exactly 7:40. The next was at the Rialto at 7:45, and the third at the Capitol at 7:58. This was less than seven hours after President Harding was inaugurated, and thus New York audiences, five hours removed from Washington by the fastest train, were afforded an opportunity of seeing the ceremony enacted for them on the screen in the fastest possible time through the energy and enterprise of the Pathe News.

But the story didn't end there. Prints of the Pathe Special received by the Academy of Music, Jersey City, at 7:45. At the Newark Theatre, Newark, N. J., 8:45; Branford Theatre, Newark, 8:57; Goodwin Theatre, Newark, 8:50; Strand Theatre, Brooklyn, 8:18. At 8:50 Fox's Academy had its print; Loew's New York, 9 o'clock; Seventy-seventh Street Theatre, 9:15; the Schuyler at 9:17, and ten other Broadway houses shortly after.

Editor Cohen didn't forget the rest of the country in looking after New York. He had visions of placing a print of the Pathe News Special in San Francisco on Monday evening. He did get prints to Cleveland and Cincinnati Sunday morning and Chicago Sunday evening by aeroplane. They would have been in Chicago Saturday afternoon, but a storm forced the plane down en route.

More than 100 prints for central, middle and far western points left by aeroplane for Chicago with a stop at Cleveland at 2 o'clock Saturday morning. Copies for the Far West were placed aboard the Western Limited, leaving Chicago Sunday. Then they were taken by aeroplane from a point near Denver to Salt Lake City, San Francisco and Los Angeles. Other western centers were reached by fast trains and speedy automobiles.

In placing the 400-foot special on the screens of the leading Cleveland, Cincinnati and Chicago theatres on Sunday, the Pathe News paid a monumental tribute to the speed and efficiency of modern photoplay news gathering, to its own resourcefulness and to the farsightedness of Editor Emanuel Cohen and his capable staff.

Thus were we initiated into the realm of motion picture news gathering, and we hope that every exhibitor reading this will hereafter appreciate the difficulty and dangers cameramen and their chiefs meet in assembling for them the principal news events of the day—and on the day they occur.

Joseph Plunkett, managing director of the Strand Theatre, wrote to the Pathe offices about this feat: "Please accept my congratulations on your splendid and efficient service in securing pictures of the inauguration of President Harding in such record time.

"Your print arrived at this theatre at 7:40 P. M., and was put right on the screen. Such cooperation is what has made the Pathe News still the foremost news in the field."

S. L. Rothapfel, of the Capitol Theatre, wrote: "I beg to acknowledge the fact that the pictures of the inauguration arrived at the Capitol at 7:58 Friday evening, nearly two hours ahead of the next release which in itself is quite an achievement, and I congratulate you upon your enterprise.'

*SCENES FROM "THE OATH," WHICH IS BEING RELEASED BY FIRST NATIONAL*
*It is a Roual Walsh production, and the cast contains Conway Tearle, Miriam Cooper and Anna Q. Nilsson*

# Intensive Advertising of Trademark Aids Root in Breaking Records with "Passion"

PASSION, the Associated First National Pictures, Inc., release starring Pola Negri, played to 4,510 people at the Haven Theatre, Olean, N. Y., a 1,200 seat house, on February 22. Prices for the matinees were 25 and 35 cents, plus tax, and for the evening, 25, 35 and 50 cents, plus tax. Business held up consistently for the remaining three days of the run of the picture. Olean is a town of 21,000 population, which proves the capacity of the small town theatregoer to enjoy a picture like "Passion" as fully as the metropolitan "first nighters."

Alba W. Root, manager of the theatre, which is owned by the Dipson Theatrical Enterprises, is willing to give the credit for the extraordinary record to the drawing power of the picture, but in back of the record is a five weeks' intensive advertising campaign which made the Olean public realize the bigness of the production. It was a campaign that was double barrelled, for while it was used to emphasize the extraordinary appeal of "Passion," "Passion" was in turn utilized to emphasize the quality of current attractions.

The campaign was started when the Haven succeeded in procuring the subfranchise in Associated First National Pictures for the Olean territory. The first annoucements of the franchise called attention to the fact that the real value of the event to Olean residents was that it would enable the theatre to show "Passion" at prices considerably lower than would be necessary without the franchise.

"Back to God's Country," the James Oliver Curwood story, the first feature shown under the franchise, was run on January 17, 18 and 19. The fact that it was of the same brand as "Passion" was called to the attention of the Olean theatregoers in the advertising. The same course was followed in connection with all the other First National attractions shown up to the time of the beginning of the run on "Passion."

His advertising and exploitation of "Passion" in every way emphasized the bigness of the attraction. He used slightly over 200 inches of newspaper space, arranged special frames for lithos of Pola Negri, which were placed in windows having attractive locations all over the city. Handbills, letters and posters were used in profusion.

The opening day being Washington's Birthday, the entire front of the theatre was draped in flags. Three sheet posters of the star were used inside and outside the theatre and the lobby contained the frames of colored stills of scenes from the play.

The presentation was an especially elaborate one for Olean. Additional instruments were placed in the orchestra to play a special score for the production. Canaries in cages were hung on the stage and the warblings of the songsters created a pleasant impression while the lights were on preparatory to the run of the feature.

The prices were considerably above the regular scale at the Haven. Regular matinee prices are 20 and 25 cents, plus tax, and 25 and 30 cents, plus tax, for the evening performances.

## Eighty-Five Per Cent. of Franchises Approved

William Heenan, manager of the Philadelphia exchange of Associated First National Pictures, Inc., announces that 85 per cent. of the franchises allotted to eastern Pennsylvania and southern New Jersey have been approved, and that applications for the remainder already exceed the number to be issued. The matter of issuing franchises probably will not be concluded for several weeks, however, according to Mr. Heenan, because of the fact that in nearly every city where a franchise has not yet been awarded there are two or more applicants and the business of selecting the theatre will take considerable time.

The Stanley Company of America is the largest franchise holder with nineteen theatres enfranchised in Philadelphia and five outside. The next largest holder of franchises is the M. E. Commerford Circuit.

## Benefit Performance

A special benefit performance at the American Theatre, Salt Lake City, recently for the family of Green B. Hamby, a Salt Lake detective who was shot to death in an altercation with a desperado, netted the widow close to $500. The special benefit was staged with a program of pictures, music and addresses.

## Back in Harness

Nathan Fischer, formerly owner of the Eastwick Theatre on Island Road, Pa., announces his return to the exhibiting field after a two years' absence. Mr. Fischer has just bought the Edgemont Theatre in Bridesburg, and has drawn up plans for two more new theatres which are awaiting approval.

## Good Advertising Aided "Old Swimmin' Hole"

Despite the fact that Charles Chaplin in "The Kid" was playing in opposition to it at the Rialto, "The Old Swimmin Hole" did unusually good business at Saxe's Strand, Milwaukee, during a week's engagement in that city, it is said. The Charles Ray-First National production is founded upon James Whitcomb Riley's famous poem of American boy life.

Manager E. J. Weisfeldt did not rely upon the popularity of Charles Ray to put the picture across. His newspaper advertising ran to one-eighth page daily with a half-page announcement the Sunday preceding the engagement. Printed copies of the famous poem were distributed through the audience at every performance. A brief pantomime enacted by a boy in typical Ray costume preceded each showing.

## Syracuse "Cleaning Up"

Members of the Syracuse Women's Congress and the Syracuse Federation of Women's Clubs have united in an effort to bring about a "cleaning up" of motion pictures now being shown in Syracuse, N. Y. A meeting was to be held in connection with a luncheon at the Onandago Hotel in that city on March 10. Members of civic organizations and prominent business men have been asked to take part in the three-minute round robin which will precede the speaking program.

## Must Remove Hats

For many years the women of Ottawa persisted in wearing their hats during performances at moving picture theatres, but a determined effort has been made at the new Loew Theatre under the direction of Manager Armes, to break this habit. A slide is used to request hat removal, and this is followed up by personal invitations to do so by the ushers.

Rockcliffe Fellowes, popular leading man, who has earned the reputation of never having played in an unsuccessful picture, will be seen in a dual role in Ethel Clayton's latest starring vehicle, "The Price of Possession," which has just been released by Paramount.

# "Big Four" Collaborates in Producing Read's Latest Louise Glaum Production

FRED NIBLO, director, and C. Gardner Sullivan, newest member of the Associated Producers, have paid Louise Glaum and J. Parker Read, Jr., a great compliment. Niblo, scheduled to leave for Europe on a big special assignment, and Sullivan, according to program already at work on his first production for Associated Producers, have postponed all other activities to collaborate with Louise Glaum and J. Parker Read, Jr., in making what Producer Read hopes will prove his life's master work.

Read has been working a year on a story, the theme of which was purchased by him from a well known author after it had appeared in fiction form in a magazine of national circulation. Read rewrote the story and then gave it into the hands of a famous playwright who spent considerable time injecting her suggestions and ideas.

This playwright now is engaged at a Culver City studio and, it is reported, will still further benefit the picture in its progressive stages of production by her supervision of certain details of the story.

Mr. Sullivan spent several weeks in conference with Mr. Read, Miss Glaum and Mr. Niblo in constructing the body of the story as it now is being filmed.

Few details are given out. Mahlon Hamilton will play opposite Miss Glaum. Donald MacDonald will be the heavy and Gertrude Claire will have the mother part. There are a number of well know feminine players also in the supporting cast, and Charles J. Stumar, who has been in charge of photographing Louise Glaum productions since "Sahara," again will be the cinematographic chief.

## To Stay Week Longer

The Cosmopolitan production, "Buried Treasure," will remain for a fourth week at the Criterion Theatre, owing to popular demand for this Paramount picture starring Marion Davies. Managing Director Hugo Reisenfeld had planned to have George Melford's production of "The Faith Healer," featuring Milton Sills and Ann Forrest, open on Sunday, March 6, but the demand for "Buried Treasure" was such that he postponed the debut of the new production for a week.

## Building in Passaic

Peoples Theatres, Inc., will erect a picture theatre on Park avenue, near Donaldson street, Passaic, N. J. It should be completed in four months, according to I. Schlank, president of the company.

# Walter W. Irwin Sues Hevenor and Johnson for $225,000 Alleging Breach of Contract

A SUIT alleging breach of contract, for which damages in the sum of $225,000 are asked, has been filed in the New York Supreme Court by Walter W. Irwin against Harry H. Hevenor and Arland W. Johnson.

Irwin, who says he is an expert in the motion picture business and in the construction of picture theatres, alleges that in 1919 he talked over with Johnson, who is an architect and promoter for the erection of picture theatres, a proposition for the formation of a big corporation that would erect picture theatres in various cities throughout the United States. The scheme meant capital, and as Irwin had acquaintance with certain people of financial ability, he arranged for the introduction of Hevenor to Johnson, and the result of a joint conference was, according to Irwin, that the corporation was to be launched, and of the stock to be issued, 30,000 shares were to be equally distributed among the trio.

*Charges Elimination*

Irwin alleges that soon after this Hevenor and Johnson conspired to eliminate him entirely from the enterprise, and that they proceeded to form the National Playhouse Corporation, with 200,000 shares of preferred and 400,000 shares of common stock. Irwin says that Johnson transferred his business to this corporation and in return received a note for $200,000 to be paid by the Playhouse Corporation on demand, and in addition he was to receive a salary of $600 a week. Irwin charges that in launching the enterprise all of the defendants' representations regarding the erection of picture theatres in various large cities, and especially with the Statler hotel people for the opening of a theatre in connection with their hotel, were false and made for the purpose of inducing investors to purchase stock in the Playhouse corporation.

In support of this allegation Irwin cites that an action has been brought in the Supreme Court by one Frank M. Boothe, who seeks to recover damages from the defendants over the sale to him of some of the preferred stock.

Irwin charges that as a result of his being left out of the corporation that was formed, after a binding agreement with the defendants, he was damaged in the sum of $150,000, while for his introduction of Hevenor to Johnson, he places a value of $75,000.

## Corliss Palmer Begins Her Climb to Stardom

Corliss Palmer now has her own company, which was recently incorporated in New York State under the name of Corliss Palmer Productions, Inc. Eugene V. Brewster is president and will be Miss Palmer's director.

Corliss Palmer first came into prominence last fall when she won the Fame and Fortune Contest from 50,000 contestants. The contest was conducted by the Brewster Publications — Motion Picture Magazine, Classic and Shadowland. She was then selected to play the leading part in "Ramon the Sailmaker," just purchased by the Clark-Cornelius Corporation.

Miss Palmer next appeared in "From Farm to Fame," a two-reel comedy introducing the Fame and Fortune Contest contestants, and she is now playing the lead in a six-reel feature entitled "In the Blood," produced by Eugene V. Brewster.

Those who have seen Miss Palmer on the screen pronounce her extremely beautiful and winsome, and it is generally admitted that she will soon make a place for herself i stardom, particularly since she has already a large following as the winner of a popular beauty contest of national scope.

## Lederman to Represent "Big U" in South America

George E. Kann, export manager for Universal, has just announced the engagement of Dan B. Lederman, well known film executive and for many years with Universal, for an important post in Rio de Janiero, Brazil. Mr. Lederman, accompanied by his wife, sailed for the South American port last week.

Mr. Lederman's headquarters will be in Rio de Janiero, although he will spend a considerable part of his time visiting the various Universal agencies throughout the Southern republic.

"Universal is sending Mr. Lederman to South America in line with its policy that American commercial interests should be represented in foreign field by high class business men," said Mr. Kann, discussing the new addition to Universal's South American force.

"The American film business is regarded very highly by South Americans. It is by keeping the highest type of men as our South American representatives that we will hold this regard. Universal's South American force is composed of the pick of the organization; that is, of those willing to leave the United States.

"Mr. Lederman is regarded highly by the executives of this company. He has been with the company for more than ten years. Prior to going into business for himself a year ago, he was assistant to Carl Laemmle, president of Universal."

# Warners Win Verdict of $15,425 From Patrick Powers Over Warner's Features

ALBERT AND HARRY M. WARNER have been awarded a verdict by a jury in Justice Warley Platzek's part of the New York Supreme Court of $15,425 against Patrick A. Powers.

The allegations of the Warner Brothers were that in 1913 they made a contract with Powers to which Lewis J. Selznick was also a party. This contract contemplated the formation of the Warner's Features, Inc., with a capital of $1,000,000, consisting of $750,000 in common and $250,000 of preferred stock, which concern was to take over all of the stock of the Warner's Film Company, a concern with $100,000 capital, of which the Warners owned $85,000 of the stock and the balance, $15,000, held by Otto E. Goebel, James B. Clark and Herman Fitchenberg.

The Warners alleged that some difficulty was encountered in getting the minority stockholders to part with their holdings at the terms offered, and as a result it was charged that Powers told the Warners to make the best bargain they could and he would reimburse them for whatever they paid for the minority stock. The Warners claimed they complied with this and paid Goebel $6,500 for his fifty-five shares and $4,000 to Clark for his forty shares and $2,000 to Fitchenberg for his twenty shares, but that Powers failed to make good on his promise. Suit was then brought for $12,500 and the verdict rendered includes interest and costs of the action.

## Portland Led Cities in First National Drive

With one hundred and ninety theatres swelling the chorus, "First National Week," held in commemoration of the first anniversary of Associated First National Pictures, Inc., went over with a bang in the Pacific Northwest.

The celebration was a complete success from every standpoint. Four states were covered in the drive—Washington, Oregon, Idaho and Montana. Washington led the procession with eighty theatres presenting First National attractions during the week. Oregon was a close second with seventy-six. Montana produced twenty-nine and Idaho five.

For individual cities showing the greatest number of First National attractions during the week, however, the palm was awarded to Portland, Oregon, which enrolled twenty-six theatres under the banner. Seattle, Washington, was next with twenty-one. Tacoma, Wash., had ten theatres in line.

## Plans for a Theatre

Plans for another Baltimore moving picture theatre, which will have a seating capacity of 1,500 and an orchestra of 25 pieces, are being prepared. This playhouse will cost about $200,000 and will be built by Joseph Castelberg, who now owns the Strand and New Pickwick theatres which are under the management of Bernard Depkin, Jr., who will also manage the new theatre. It will be called the Castle.

William D. Taylor is in the middle of "Wealth," which is being made from the Cosmo Hamilton play, "The Almighty Dollar," with Ethel Clayton as star. Julia Crawford Ivers adapted the play for the screen.

**DISTRIBUTORS ATTENTION**

The writer of this advertisement has visited every moving picture exhibitor from Maine to California and from Florida to Washington, to say nothing of the exhibitors in Canada. My acquaintance among the exhibitors is larger than any other man's in the industry. Would like to connect with a producer to whom this special knowledge and acquaintance would be valuable. Address Box 185, c/o M. P. World, 516 Fifth Ave., New York.

# Maugham to Visit Strange Corners of World in Search of Paramount Stories

W. SOMERSET MAUGHAM, the celebrated English author and playwright signed by Jesse L. Lasky to write for Paramount Pictures and for two months a student at the Lasky studio at Hollywood, sailed from San Francisco last week for Manila on the first leg of a long tour of the Orient in search of original material for Paramount stories which will bear his name as author.

"I don't know where I am going and I don't know when I will be back, but I hope to get stories about things and people unknown to the majority of readers of fiction, or stories of adventure."

These were Mr. Maugham's final remarks as he left the Lasky studio. "After Manila, Singapore," he told Edward Knoblock, Elinor Glyn and other of his British literary contemporaries now in the Hollywood picture colony. "Then for months of oblivion through the South Sea archipelago; up the China Coast—and back home through routes no one has ever taken. This is not the usual trip. I'm out for story material—and intend to stray far from the beaten paths. It may be one year before I return—it may be ten. But I'll be writing all the time—and my stories will find their way back to civilization and into motion pictures long before I do."

Coasting steamers, pearl-hunting boats, elephants, mules, camels—all will be used as means of transportation. Mr. Maugham expects to actually live the life of the people of the South Seas, Australia, New Zealand, China and other of the countries whose little known sections he will explore. Already speaking English, French, German, Russian, Italian and Spanish, the author of "The Moon and Sixpence," "Lady Frederick," "Smith," "The Land of Promise" and other famous plays and novels, expects to add to his linguistic stock several new dialects and languages.

## Judgment for $3,696

Judgment has been entered in the New York county clerk's office for $3,696 against the Monmouth Film Corporation in favor of the Biograph Company. Biograph alleged that between December 1, 1916, and January 30, 1918, it sold Monmouth positive films worth $3,863, on which only $754 has been paid. The defendent company failed to respond when the case was called for trial. The judgment represents the balance due, plus interest and costs.

## William C. Francke and Miss Esther Schram Wed

William C. Francke, advertising and publicity man of the Precision Machine Company, Inc., was married on Sunday, March 6, to Miss Esther Schram, daughter of Mr. and Mrs. Frederick Schram, of Atlantic City and New York. The scene of the wedding was historic Tarrytown, far removed from Greenwich Village where Francke has not a few friends.

"Billy" Francke has become well known through his publicizing of the Simplex projector. Before he came to New York he was a well known Boston labor leader and political writer. He also edited the "Boston Bean Pot." His active life has included a cruise of several years' duration on a New Bedford whaling ship.

As legislative agent for various theatrical unions in different New England states for six years Francke added to his acquaintanceship in theatrical circles, while as manager of the Boston Motion Picture Supply Company he gained a reputation which resulted in his being brought on to New York as E. M. Porter's assistant in the large Simplex factory.

Mrs. Francke is well known in musical circles, having completed her education at Villa Maria Academy, Frazer, Penn. Mr. and Mrs. Francke, together with Arthur Foley, of the Boston Theatre staff, went by boat to Boston where they received the congratulations of many friends. After a trip through New England they will be at home in New Rochelle.

## Ends Long Trip

Ben Westland, director of publicity for Universal, with headquarters at San Francisco, has returned from a five weeks' trip through the entire western territory, going as far east as Denver. While he devoted his attention to general publicity work, "Outside the Law" came in for special attention, and he reports that this is proving the hit of the year in this field.

## Stanley Company Acquires the Washington at Chester

Announcement has been made that the Stanley Company has acquired the Washington Theatre, Chester, Pa. The theatre is situated on Market street near the City Hall and is in the heart of the business section. The theatre is modern in every detail, having been built within the past six months and it was conducted under the management of Ed. Margolis. The theatre has a frontage of 83 feet on Market street and is 160 feet deep. The amount involved in the acquisition of this property, including lot and building, is approximately $500,000.

"Under the direction of this company," said Jules E. Mastbaum, president of the Stanley Company, "the Washington Theatre will assume a new aspect, for it is our intention to give entire programs of a diversified nature and pictures of the highest quality. We will spare nothing in the way of expense to keep this theatre up to the standard set by the Stanley Company."

Aside from the main feature picture, there will be orchestra music interpreted by musicians of the first rank. From time to time there will be vocal and instrumental soloists and other innovations which will make the Washington programs unusually artistic and interesting. The Washington seats 1,700.

## William Stoermer Promoted

William Stoermer, credited with being one of the real efficiency wizards of the industry, has been appointed general business manager of the Selznick News Weekly, according to an announcement by Myron and David Selznick. Mr. Stoermer is an old member of the Selznick organization, having served as assistant to Myron Selznick at the Fort Lee studios for a long period.

## Farnum Marries

Franklin Farnum, who went to Philadelphia several weeks ago, and has been making personal appearances in several theatres up the state in behalf of the European Relief Fund, was married on February 24 to Miss Edythe Walker, of 2240 North Sydenham street, Philadelphia.

## Faith Hope, Serial Player Starts for the West Coast

Faith Hope, the well known serial player, has just left New York, bound for the West Coast.

Miss Hope gained her first experience on the stage and had a part in "East Lynne" when she was but six years old. She is of the opinion that training on the legitimate stage is of inestimable value to a moving picture actor or actress.

"I expect always to keep up my training for the stage, although I do not know whether I will ever return to it," declared Miss Hope. "At any rate I'll never forget the training that I have received back of the footlights and which has been so beneficial to me in my work before the camera."

Miss Hope recently completed work in the Pathe serials "Velvet Fingers" and "The Phantom Foe." She has several offers under consideration and expects to make an announcement regarding her affiliation in the near future.

*A NEW BIT IN DOUBLE EXPOSURE POSED FOR BY FAITH HOPE*

*Faith Hope is her name—and as for Charity—well, they just neglected to add that. She has just completed work in a Pathe serial*

# *Elsie Ferguson Has Decided Convictions On the Intellectual Future of the Screen*

*By EDWARD WEITZEL*

THERE may be such a thing as the art of interviewing. If so, it is not necessary to employ it when interviewing Elsie Ferguson. A supply of what the lawyers call leading questions often figure as first aids to turning the flow of conversation into the proper channels, but they are not needed when the star of "Sacred and Profane Love" talks for publication. From the very nature of the task an interviewer is somewhat limited as to method, when he realizes that charming young woman sitting opposite him must be made to utter words of wisdom or of wit, no matter how hopeless the case looks. The scribe may envy a cross-questioning attorney his untrammeled use of sarcasm and unpleasant fact, but he may not employ either one of them. Nothing is left him but tact, smiling and unfailing tact.

That was what was used the afternoon I called at the Park avenue home of Miss Ferguson—but I did not supply it. Mine hostess brought it into the room with her when she first entered, and used it so skilfully that all I had to do was to sit back in an easy chair and be entertained for something over an hour. If a mellow toned clock hadn't chimed the hour of six, there is no telling how much longer I might have stayed.

### *The Upward Trend*

Elsie Ferguson is a firm believer in the higher mission of the screen. Her opinion is based upon her experience as a star of both the spoken and the silent stage. She acted the character of Carlotta Peel in the stage version of "Sacred and Profane Love" last season, and has just completed her interpretation of the same part in the pictured play of the Arnold Bennett story.

After telling of her trip to the Philippines and the Far East last summer and of watching "Under the Greenwood Tree" and "The Marriage Price" as they were run off at Bagnio and Manila before the wondering eyes of the dark skinned but attentive spectators and of seeing herself in such strange surroundings, Miss Ferguson brought the conversation around to her faith in the steady upward trend of the moving picture until it becomes the interpreter of the highest aspirations of humanity.

"You put the entertaining qualities of a picture first, do you not?" I asked.

"No; I put the real things of life first," was her reply. "It is quite right to make the production as attractive as possible, but the tinsel does not count unless the subject it sets off have the beauty that Keats describes in his 'Ode on a Grecian Urn'—'Beauty is truth, truth beauty.' That is what makes the great dramatists of the past live on, and will keep the masterpieces of the screen alive."

### *The Finer Emotions of Woman*

Elsie Ferguson's speaking voice is one of her chief charms. It is beautifully modulated and rich and full in tone. She talks well on a great variety of subjects and shows a real interest in them all. She leaves the atmosphere of the studio and the stage in the workshop, and finds in her home influences that broaden and humanize her art. Her desire is for screen roles that show the finer emotions of woman.

"That is what makes me hopeful for the moving picture and willing to devote the best that is in me to it," she explained. "I have felt at times that the accepted technic of the screen did not permit the actor to develop a scene to its fullest extent, that before one could get fairly into the thought and feelings of the character the 'take' was over and the action flashed to a new incident. The assurance that there has been a steady improvement in this direction and that the screen is getting nearer to a true understanding of its intellectual scope gives me courage and ambition."

"You have had some excellent parts in the past, Miss Ferguson."

"Yes," she admitted, "but I want the opportunity to do better things. If the works of writers like Barrie, Henry Arthur Jones and Arnold Bennett continue to be produced, they are bound to influence a taste for the finer and deeper studies of life."

"How did you find the character of Carlotta in the screen version—her opportunities, I mean?"

Miss Ferguson looked up at me with that meaning smile that is so familar to her screen and stage following.

"I cannot complain on that score," she replied. "Carlotta is just such a frank revelation of temperament as was to be expected from Arnold Bennett, and I have been given every chance to transfer her to the screen."

It was my turn to look at Miss Ferguson with a meaning smile:

"A young woman," said I, "who reads 'Madamoiselle de Maupin' at eighteen, falls instantly in love with an interpreter of Chopin and becomes a famous novelist before she is twenty-five, should prove a very interesting character." Miss Ferguson agreed.

# *Ability Wins Eschmann Promotion to Assistant Director of Exchanges*

ABILITY and faithfulness has again won recognition in the ranks of the sales force of Pathe Exchange, Inc., in the promotion of Edward A. Eschman from feature sales manager to assistant to Director of Exchanges Elmer Pearson.

This reward comes to Mr. Eschman at the beginning of his third year with Pathe. He has won his promotion through selling sagacity and forceful organization.

His film career has been divided between two companies. He first joined the motion picture selling field in 1915, when he became a special representative for the World Film Corporation. Steady progress with this organization subsequently earned him the branch management of the Cleveland and Minneapolis exchanges, and in the end brought him into the home office as assistant to Ricord Gradwell, president and general manager of the World Film.

Mr. Eschmann's specialty was the building up of run down exchanges. As a doctor of sales, he first put Cleveland on its feet. Then he performed a similar task with Minneapolis. It was after his fourth year with the World that Mr. Eschmann joined the Pathe organization.

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So successful was Sessue Hayakawa's departure from the Oriental type of story in his last picture that he has decided to do another Occidental picture. J. Grubb Alexander, who is responsible for many of Hayakawa's screen vehicles, has adapted another story which places the Japanese star in the atmosphere of the East Side of New York City.

*ELSIE FERGUSON AS CARLOTTA PEEL*
*In the Paramount production of Arnold Bennett's famous story, "Sacred and Profane Love"*

# Associated Exhibitors Will Release Four Mae Murray Specials; Work to Start in East

IT is announced from the offices of Associated Exhibitors, Inc., that contracts have been signed for the release of four big special productions featuring Mae Murray and directed by Robert Z. Leonard. This is the first production announcement from Associated since its re-organization with Arthur S. Kane as chairman of the executive committee and is understood to be the forerunner of a series of important developments in that field.

A combination of western capitalists acting in association with Leyford Gates, the author of several popular novels, and Boyd Gurley, well known for several years as a publisher of newspapers in the West and Middle West, will begin motion picture production on a large scale with the series of big specials with Miss Murray.

Work on the first picture will begin immediately in the Amsterdam Studios in New York City and all of the pictures will be made in the East, according to present plans. Four stories by authors of great reputation are under consideration for adaptation to pictures at the present time and it is likely that the first picture directed by Mr. Leonard and in which Mae Murray will be seen, will be the work of one of the most distinguished woman authors in the country.

### *Coming Productions Will Be Big*

"The recent pictures in which Miss Murray has appeared have been so successful, we feel those now to be made along the same lines of big production directed by one noted in his art will be great cards for Associated Exhibitors," stated Arthur S. Kane, chairman of the executive committee of Associated, after signing contracts with Mr. Gates. "We are confident that the combination of Miss Murray and Mr. Leonard in a production such as is assured under the present producing arrangement will be of great value to the exhibitors the country over."

Mr. Gates is personally selecting the story from which the initial picture is to be made. He feels that splendid as the more recent of Miss Murray's pictures have been, she has not yet had the strength of her ability stressed and he believes her first picture for Associated Exhibitors will be even more suited to her talents.

"We have watched the growing popularity of Mae Murray and Robert Leonard and her convincing success in 'Idols of Clay,' 'On With the Dance,' and her latest, 'The Gilded Lily' finally impelled us to seek her services for our first production," Mr. Gates stated. "We found it necessary to assure her beyond question of the quality of the pictures in which she will appear and she is now enthusiastic in her certainty of splendid results.

### *Big Star in Mae Murray*

"We feel that in Mae Murray we have one of the biggest box office drawing cards of the day in her type of big production and in Mr. Leonard we have one of the ablest directors. We are determined that the stories will match the ability of both and we confidently look forward to an exceptional series of pictures.

"The gentlemen interested in the corporation which begins its production with these pictures have endeavored to combine in that organization the elements seemingly necessary to a genuine success. They have combined literary talent, star value, directorial ability, and a keen judgment of public taste. Few men in the country are more qualified in the appreciation of the public demand than Mr. Boyd Gurley, who has spent a quarter of a century in the acquiring and upbuilding of newspaper properties.

### *The Theory*

"We are particularly happy to have arranged for the distribution of our first product through the Associated Exhibitors for several reasons. We are necessarily and essentially an independent producing organization and the whole theory of Associated Exhibitors is the support of independent productions for the box offices of the independent exhibitors.

"We appreciate the record established in the early releases of Associated, particularly the remarkable success of George Arliss in "The Devil." This was a convincing evidence to us of the ability of Associated Exhibitors in the selection of production and its success throughout the country indicated the extent to which exhibitors will support good product from an organization of the character of Associated."

*MAE MURRAY'S LATEST*

*A pretty picture of a pretty player who will release four special productions through Associated Exhibitors*

## *Thomas Sues Artco*

Augustus Thomas, the playwright has filed suit in the New York Supreme Court to recover $50,000 from Artco Productions, Inc. He alleges that on July 25, 1915, he executed an agreement with Artco by which he was to write two scenarios for motion pictures, one to be known as "The Capitol" and the other "The Volcano," the understanding being that he was to receive $2,000 for each scenario and 35 per cent. of all the net profits from the exploitation of both pictures.

Thomas says he received the $2,000 for each scenario, but that the percentage on the profits have not been paid him.

## *Robertson Starts*

John S. Robertson, director, has completed the preliminary work for the production of "Footlights," Rita Weiman's story, in which Elsie Ferguson will be starred by Paramount. The same working unit which has just recently produced Sir J. M. Barrie's "Sentimental Tommy," will be together for "Footlights." Josephine Lovett (Mrs. John Robertson) has prepared the continuity for the picture and the camera work will be in charge of Roy Overbaugh.

# Keeping in Personal Touch

By FRITZ TIDDEN

IT is said by some otherwise wise souls that if you say a thing often enough you will believe it yourself. No doubt this applies to poets as well as to dreamers and idealists.

"Freckles," in the Conning Tower of the New York Tribune the other winter morning expatiated at length in well turned verse about how he personally, singly, all alone feels about Spring Fever, the approaching malady, contradicting C. W. W., who is human and experiences the disease annually.

"Freckles" takes issue personally, singly and all alone againt the languor that comes in the open season for the "Sprig" and the "Ah! the Spring" poems. He reiterates that he is consumed with pep, of a horse power that cannot be subdued. And he ends that this pep is indomitable with the lines:

"Even YOU would fail to cure me
From the pep I feel in Spring!"

Mr Goldwyn will be glad to learn this, we are sure. This same "Freckles" answers when Howard Deitz is paged.

* * *

George Fecke, of the Motion Picture Distributors' Corporation, Boston, has been in New York recently purchasing features for his New England territory.

* * *

Marguerite Gove has resigned from the Bray Studios staff. Who will succeed her in the editing department is not known at this time.

* * *

Cyril Gardner, one of the best film editors in the business, has left the Selznick studios, where he has been engaged since he came East some time ago from the Thomas H. Ince organization on the coast.

* * *

We have not been getting much sleep this week, what with being a member of that large group of insomniacs who are otherwise quite rational except that they are consistent and rabid six day bike race fans. But we noticed several nights, late nights, that we are not the only ones connected with the motion picture business that is suffering from the same disease and are creatures of the same harmless vice. Every time we attended Madison Square Garden we always saw a sizable and scattered film delegation, of stars, executives and lesser lights.

* * *

In spite of Bill Yearsley's success as a bell ringer in the final number on the entertainment program of the A. M. P. A.'s "Naked Truth" dinner at the Biltmore March 4, he informs us that he will not consider any Chautauqua tour offers for this summer.

* * *

Have you noticed how quiet and serene New York has been for the past few days, and how that low rumbling as of continued excitement has ceased? The solution is simple. Pete, the Marshall Neilan managing Smith, has left town. On March 5 he entrained for the twin cities where he will make the final arrangements for the Great Northern Railroad's tribe of Blackfeet Indians to make personal appearances ballyhooing the Neilan "Bob Hampton of Placer" picture. From Minneapolis he will go out and disturb the Coast again.

Warren Lewis is now handling the trade paper publicity for Selznick.

* * *

T. Roy Barnes, who used to be our neighbor out in Freeport and who wrote us a letter once asking us to stop smoking our pipe so close to his house as the fumes killed the sparrows and it broke his heart to see the little birds fall dead on his front lawn, has been signed up by Realart to play leads opposite Wanda Hawley.

* * *

Arthur Tarshis, of Pioneer, recently received a communication from an exhibitor (and Arthur says he will produce the letter to substantiate the story) which stated that he would play the Nick Carter series that Pioneer is releasing but that he would appreciate it if Tarshis could arrange for a personal appearance of Mr. Carter.

* * *

Elmer Pearson's tonsils back fired on him not long ago and for that he had them removed. Since the operation Pearson has not been feeling up to scratch so he thought a good rest might do him a world of good, with the result that he has gone to Pinehurst for a week.

* * *

The Cheese Club combined much business with a large dinner over at Beefsteak Charlie's place on March 3. After a Lynhaven sunburst, enough beef for a lion and a long strawberry shortcake the members of the club expressed their views on the advisability of the organization securing club rooms of its own.

* * *

John P. Toohey, who is well known for his short stories and who was for some time press representative for George C. Tyler, has joined the editorial staff in the scenario department of Famous Players-Lasky. His duties will largely embrace Columbusing stories suitable for certain stars and the work of persuading certain authors writing original stories for these same stars.

*VACATIONING IN PALM BEACH*
*Norma Talmadge and David Selznick snapped just prior to taking a dip*

Having photoplayed "A Divorce of Convenience" and "The Chicken in the Case" Owen Moore is now asking "Should a Man Marry?"

* * *

The only juvenile dereliction, prank, crime, misdemeanor or felony that has not been charged to the influence of the movies by the reformers is robbing birds' nests.

* * *

We received a letter from Dale Henshaw, who is out in California, telling of conditions, both economic and weather. Henshaw recently did some directing for Johnson-Hopkins, but he has transferred his activities to the business end of the same firm, representing its National Exchanges, Inc.

* * *

Lynde Denig, the indoor sport and demon chess player, issues a challenge for a match game of chess to any member of the motion picture business who can make the weight of 125 pounds boardside, weighing in at three o'clock on the afternoon of the match. The rules are limited to catch-as-catch-can with the neck hold barred. Also a clause in the agreement will read that players must use no hooks and bury their own dead.

* * *

It appears that Young Walt Hill, the famous nom de plumer, has a passion for writing under assumed names. The last Selznick clip sheet brought to our attention that Walt, Hi Speed, Sheriff, Rambler or whatever is your pleasure to call him has taken upon himself the added pen name of Rodney Reel. He will have to go a long way to live down the Rodney. The "Rodney Reel" signs a column of "Film Facts (with a Dash of Fiction)."

* * *

On March 7 Walter Greene, of the Walgreene Film Corporation, returned to New York from California. He attended the Federated Exchanges consultation meeting on the Coast.

* * *

That "Out—Will Return Shortly" sign on Paul Gulick's door simply means that Paul has been stuck with jury duty this week.

* * *

The Export and Import Film Company has moved to new and larger quarters on the fourth floor of 729 Seventh avenue.

* * *

Anne Feinman, secretary to P. A. Powers, was married last week to Arthur Rosenberg, president of the Rosenberg Advertising Agency. The new Mrs. Feinman is a sister of Al Feinman, publicity and advertising promoter for Inter-Ocean.

* * *

Nat Bregstein, who has been travelling representative for the Moving Picture World for the past four years, has tendered his resignation. Bregstein says he has big plans in view, but he refuses to divulge any information.

* * *

Within the week Jennie Jacobs' new offices at 114 West Fifty-fourth street will be ready for occupancy. Fred Falkner will have one of the rooms in which to take care of the motion picture department.

# *Sixty-Five Prints of "The Kid" Booked Solid for Thirty Days In New York City*

SIXTY-FIVE prints of "The Kid" have been booked solid for thirty days beginning with March 7 in Greater New York. Twenty-five theatres along Broadway showed "The Kid" simultaneously during the week of March 7. The New York exchange of Associated First National Pictures, Inc., estimated at the opening of the week that twenty-five more prints could easily have been placed in the greater city without exhausting the demand. The New York City record for this picture's playing day and date has broken all American records for simultaneous showing.

The two reel record, which is believed to be an international one, is said to be held by Sir William Jury, the London renter and theatre operator, who, some years ago, showed more than 100 prints of a Chaplin comedy in the metropolitan theatres of London on the same day. The comedy in question was a two-reeler, however, and the showings run for two days.

### *A Precedent*

"The Kid" has established a precedent in the New York amusement territory by being booked through the circuit of the Keith "big time" vaudeville houses. It is the first time that a motion picture of the length of "The Kid" has been shown by this circuit, and in order to keep the program down to a reasonable length, one or two acts have been dropped from the regular bills of nine acts, during the week the First National production will be shown.

The Palace, the main Keith house in New York, enjoyed an exclusive first run on the picture in the territory during the week of February 28. The two weeks' pre-release showing which the production enjoyed at the Strand, the First National franchise holder for the territory, had not even whetted the appetite of the New York public for the feature, if the tenacity with which the Palace audiences stuck to their seats until the picture, which closed the show, was finished, is a criterion.

The following week "The Kid" opened up on all cylinders. Sixty-five prints had been allotted to the New York exchange, but even this extra large supply was insufficient for the houses which wanted the film for simultaneous runs for the week, so that the release of the picture for the week was merely in the territory north of Fortieth street and south of 186th street. The Loew circuit and the Moss Circuit were other theatres of big companies showing the film in addition to the Keith houses.

The coming week, that of March 13, the houses below Fortieth street in Manhattan and those in the Bronx will receive it for their first runs. The Strand Theatre in Brooklyn will also have it for the pre-release run in that territory for the same week, and the following week it will be released generally to Brooklyn theatres.

# *Twenty Four Indian Chiefs Will Help to Exploit "Bob Hampton of Placer"*

ARRANGEMENTS for what the releasing company says is expected to prove one of the biggest national publicity stunts in connection with the presentation of a photoplay are now under way for Marshall Neilan's next release through Associated First National Pictures, "Bob Hampton of Placer."

As a special advance ballyhoo for the film, the publicity department of First National in association with Pete Smith, of Marshall Neilan productions, is arranging for the appearance in twenty-one first run cities throughout the country of various famous chiefs of the Blackfeet Indians who took part in the screen presentation of the Randall Parrish book at Glacier Park, Montana.

Present plans include not only the use of the Indians for advance stunts three days before the picture opens but also the appearance of these braves in special prologues for the picture during the initial presentations in each of the twenty-one cities. Each publicity man in charge of one of the Indian troupes will co-operate with exhibitors in putting over special stunts to act as advance ballyhoo for the film.

An important factor in this national publicity plan is the Great Northern Railway, which organization is co-operating in every way to make this one of the most effective publicity stunts ever attempted in connection with a film. A meeting of the publicity men of the Great Northern will take place next week at St. Paul, when Pete Smith will work out the details of the plan with these men so that special co-operation from the local railroad publicity man will be at the disposal of the exhibitor.

## *Ouida Bergere to Direct*

Ouida Bergere, in private life, Mrs. George Fitzmaurice, who has written four stories for George Fitzmaurice specials, is now engaged in writing the adaptation of "Peter Ibbetson," which is to be another George Fitzmaurice production, with two prominent Famous Players stars in the main roles. Following the completion of the "Peter Ibbetson" script, Miss Bergere will begin work on her first Ouida Bergere Production. Not only will she direct this all-star picture, but Miss Bergere's own story, "Sweethearts and Wives," will be adapted by her for his first story.

## *Fremont Changes Hands*

The Fremont Theatre, Baltimore, which has been operated by Charles H. Imwald for several years under a lease, which expired March 9, was turned over on that date to the Fremont Amusement Company, of which Charles E. Nolte is the manager. This company, which was recently incorporated under the laws of the State of Maryland, with a capitalization of $100,000, has begun the work of enlarging and reconstructing this theatre. It is a closed corporation.

## *Building Permit Denied*

The attempt of W. E. Tebbetts to erect a theatre in the Rose City Park district, Portland, Ore., was blocked by the action of the city council in refusing his a permit. Property owners objected on the ground that the location was in a strictly residence community. Tebbetts says he paid $6,000 for the ground and purposed to erect a $20,000 building.

Director Reginald Barker is making good progress on the next Reginald Barker production, a screen adaptation of Rupert Hughes' novel, "The Old Nest," the continuity for which was prepared by the author. The story is one of mother love and is a new type for Director Barker, and belief of the studio is destined to prove that his versatility equals his sense of the dramatic.

*BLACKFOOT INDIAN ENCAMPMENT*
*A sample of the exploitation to accompany Marshall Neilan's "Bob Hampton of Placer," released by First National*

**FILM SALESMEN**

We have a proposition that will add from $25 to $100 per week to your income, without interfering with your present work. Ask us about it. Box 306, c/o M. P. World, New York City.

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## *Spring Lecture Courses Will Help Put Picture Theatres on the Map*

ALTHOUGH the idea comes too late to be offered for the current Lenten season, when lecture courses are most popular, it is not too late to arrange a spring lecture course, and the idea comes in plenty of time to be used next year during the penitential period. Make a note of it now, try it out experimentally, if you will, and then go to it strong next year.

Each Lenten season there are offered numerous courses of lectures, generally given in the mornings. The social season is dormant. Parties are taboo, but there is a demand for some form of amusement which will relieve the tedium of the period. It is possible to put on a lecture course at small expense and not only make money, but give the house additional standing in the eyes of the community.

### *How to Work It*

If you do not want to assume the entire expense, work the scheme with someone who can do the lecturing. Go to some minister or educator, the high school principal, for example. Tell him what you can get in the way of educational films, and frame a series of six to eight lectures, either on one general line or on sharply contrasting topics.

Write to your exchange and see just what they can supply you. Don't write a single exchange; make inquiry of them all. You will be surprised at the scope of the catalogues. Let your lecturer make his selections.

Then announce your series. If you think you can put it over alone, simply make your announcements and wait for the ticket demand to come in. If you have your doubts, take the scheme to some organization, a women's club, a church or society, and let them put it over for you—for a percentage of the profits.

### *Short and Snappy*

Keep the lectures short, starting them at half-past ten and ending before twelve o'clock; perhaps an hour and fifteen minutes of talk all told. Illustrate with from two to four reels of pictures.

Give class to your program, but make the subjects popular. You do not want dry discourse, but bright, well delivered talks. Music will help. Sell tickets for the course at a smaller price than you ask for single tickets. Reserve the seats for the course holders, and let the others have what is left.

The newspapers will give you a boost on this idea, and if you can get the editor interested, you cannot only win editorial endorsement, but you can give the editor a greater respect for the pictures in general.

### *The Real Return*

And beyond that, every person who comes will go out with the feeling that there is more in the "movies" than he ever realized before, and when some of the slushy sex stuff comes along, it will not have the usual detrimental effect. They will remember the lectures and realize that a man choking a woman to death is not the limit and extent of the motion picture.

Make a note now to try this out next Lent if you do not use it before, but in many towns you can make it a regular weekly feature from the time it gets too cold for outdoor sports to the time the ice goes out in the spring.

## *Made Single Stunt Work for Double Feature Run*

Dan Roche did something different down in Rock Island, Ill. He made a single lobby stunt work for two houses.

The Chicago Paramount office got an S. O. S. from Rock Island, and Dan grabbed a grip and hustled along. The Majestic had "Burglar Proof" and the Fort Armstrong was to use "Held by the Enemy."

Dan got hold of a safe and moved it into the lobby of the Majestic. Then he painted a sign to the effect that it was "Burglar Proof," and that anyone who could get into it could have the hundred dollars it contained, which was "Held by the Enemy."

Both houses used the safe stunt in their newspaper work, and only the ukase of the Chief of Police prevented Dan from pulling a sensational safe blowing stunt.

Filling two houses with a single lobby stunt is something new and is apt to put others on their mettle to tie the record. Roche has done it. Who will be the next?

## *Made Husbands Protest Against Showing of Film*

J. W. Goodspeed, of the Isis Theatre, Grand Rapids, had the town all stirred up with an adaptation of a First National plan book campaign for "The Truth About Husbands."

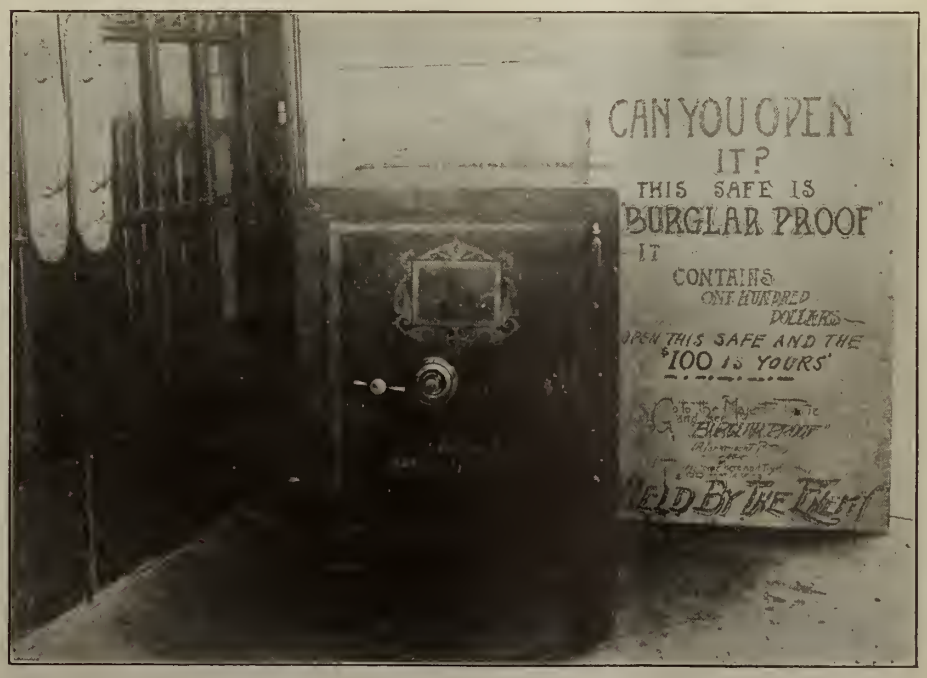
He started off by announcing that he had received several protests, presumably from married men, against the showing of "The Truth About Husbands" on the ground that what wives did not know would not worry them.

This was followed by the reprint of a letter from a supposed patron, though this was lifted from the campaign book. He got the men so stirred up that he really drew about a hundred letters of protest from actual patrons.

### *Got City Officials*

Then he announced that the letters were being considered and on the weight of evidence would depend the showing of the picture. About this time the city officials ostensibly stepped in to know what there was about the picture that should scare husbands. This resulted in a pre-showing to the Mayor and his advisors and their decision that the picture was perfectly proper and deserving of support.

But if Goodspeed ever prints the names of those hundred scared husbands, the divorce courts will be kept busy for a time, only he is not going to. He has a heart in the right place—and he's going to prove it by burning the letters.




*HERE'S A SAFE WAY OF SELLING TWO SHOWS*

*Dan Roche, who exploits the Chicago district for Paramount, used it to put over "Burglar Proof" and "Held by the Enemy" at two houses in Rock Island, Ill., which is named after the well-known railroad*

# Selling the Picture to the Public

## *Ruth Roland Makes New Friends on Her Visits*

Ruth Roland has gone into the exploitation game and on her way back to California, where she is about to start work on a new serial, she dropped off at the main points to talk to her fans.

Out in St. Louis she knocked all existing visiting star records into a shapeless mass, for she is a real favorite and unaffected. She doesn't come out on the stage to be worshipped, but she reaches out her hand and says "hello" and converts the unconverted few.

*Won the Mayor*

In St. Louis she not only appeared at the Grand Opera House, the downtown house, where the Mayor told her how glad he was to see her, but she also visited the Missouri and Delmonte theatres. In each instance she not only put over "The Flaming Arrow," which was about to be launched, but she surprised her audiences by singing. That was something they had not expected. They knew she could hang by her toes from the top of Pike's Peak, but they didn't know she could warble.

## *Got Double Use from Single Electric Sign*

The cut of this Milwaukee sign shows a double use of one electric space. The painted sign announces "Passion" at the Strand, while the cutout above tells of the opening of the new Rialto theatre with Chaplin in "The Kid." In between is a changeable letter sign which worked for both houses. This is an adroit use of the space, and the Chaplin helped the other display instead of detracting from it.

Electric sign space is generally pretty costly, and it pays to make the fullest possible use of it. This doubles the value without doubling the cost, and it also suggests a new idea for getting attention for the signs, for a cutout for the play advertised can be used where there is but a single feature to be put over.

## *Hyman's Novelties at the Mark Strand*

Because St. Patrick's Day falls in the week of March 13, Edward L. Hyman, of the Mark Strand, Brooklyn, will give his program a strong Irish tinge, but on account of the length of the comedy, the features will mostly be collected into the overture.

*EDW. L. HYMAN*

This overture opens with a medley of Irish airs in this order: "St. Patrick's Day," "Garryowen," "Rosy Moon," "The Wearin' of the Green," "The Minstrel Boy," "Rakes of Mallow," "The Rose Tree," "To Ladies' Eyes," "Paddy Whack" and "The Harp That Once Through Tara's Halls." The production stage discloses an Irish setting, a landscape drop with a set house on the left and a well curb on the right. Set trees right and left. In front a scrim is stretched on which the Irish harp is painted. The predominant lighting on the stage is green, with border in blue and straw from the left.

The second section is "That Tumbledown Shack in Athlone," sung by a soprano on the concert stage, and this is followed by an Irish dance to the tune of "Sweet Rosy O'Grady," done on the production stage, and "The Songs My Mother Sang to Me," sung on the concert stage with an old woman in the door of the cottage on the production stage to make a picture. The orchestra closes with a repetition of the "Tara" selection.

The Topical Review follows, which gives place to the "Inflammatus" from the "Stabat Mater" of Rossini, the singer on the concert stage in a white spot, with the orchestra in amber and the dome lights in blue.

"My Lady's Latchkey," a Katherine MacDonald-First National attraction, is shown as the dramatic feature.

Following the feature, the tenor sings "Ah, Moon of My Delight!" from "In a Persian Garden," working on the production stage. The drop is a blue cyclorama with a set garden balustrade and stone bench. The cyke is cut for a crescent moon and pierced for stars. A thousand watt lamp waved back of the drop will cause the stars to twinkle.

Mack Sennett's "Love, Honor and Behave" will serve as the second film feature and the performance closes with "The Shamrock" as an organ postlude.

*LETTING CHAPLIN "KID" "PASSION" IN MILWAUKEE*

*The Strand had the space for "Passion," so the new Alcazar put a cutout for Chaplin in "The Kid" on top of the frame and got a double use of the space. The changeable sign made alternate reference to the two attractions*

## *Bamberger Writes Own Exploitation Sheets*

Leon J. Bamberger, exploitation man for the Famous Players-Lasky in the Minneapolis district, sends out his own press sheets for the big features. He knows that the press book gives ample dope, but he knows two other things as well.

He knows that the exhibitor appreciates the suggestions of a man he knows, more than he does the comment of the man in the home office.

He knows that no two men will hit upon the same exploitation ideas, and that he will not duplicate but supplement the original suggestions.

Also he knows that he can tell best what will appeal to his own territory. It's a touch of personal contact that is effective in its appeal.

Just in passing, he reprints the exploitation room suggestions from this department and gives credit for the material.

## *Was a Riot in Camden*

Working with the Stanley Company, of Philadelphia, the Colonial, Camden, arranged for a display of stockings on living models in the window of a popular store to advertise Enid Bennett in "Silk Hosiery." It was about as close to a riot as Camden has come since the trolley troubles, and it surely drove business into the Colonial to see if Miss Bennett could measure up to the live models.

Better arrange with the police first and put a barrier in front of the window to prevent breakage before you try the stunt, and be sure of the general trend of feeling in your town. Some communities will not like the idea. But where they do—it's all the money in the world.

# Selling the Picture to the Public

## *Gets a Striking Lobby for Chaplin with Simple Paintings and Cutouts*

MOST exhibitors will probably play Chaplin in "The Kid," and for that reason exploitation for this latest Chaplin release will attract more than usual attention. The first big exploitation display comes from the Colonial Theatre, Atlantic City. It was planned by A. Strauss, the manager, and carried out by Robert Hamilton, the house sign artist. It is simple, effective and reasonably cheap.

It is argued that people will come to see Chaplin with no especial urging. This probably is true in the case of most houses, but the Chaplin engagement means something more than the amount of admissions minus the cost of the film and expenses. It's an excuse for tearing things loose; not for the purpose of making more money with the sale of Chaplin tickets, but to make more money **after** the Chaplin film has been withdrawn. It is not the immediate admissions, but the moral after-effect which indicates the elaborate exploitaiton for any film which will practically sell itself.

### *They Will Remember*

It would be possible to sell Chaplin to capacity with one banner and perhaps a dozen three-sheets. The film will be ground for a certain number of days, and then will be withdrawn and you will show something else, and all the good you will get from Chaplin will be the money you made the days he played.

On the other hand, you can circus the event. You can play it right off the map. You can not only make business, but you can stand them out for hours, and not only make more money on the Chaplin engagement, but get the benefit of the excitement to revive the interest of the lukewarm fans.

This is where the big film is really worth more money than the average release. It will make more money at the time, and it will also keep on making money for you after the film has gone. A film such as "The Kid" means almost as much to the house as a "Big Week" or other form of revival.

### *Gets Them Back*

It brings back to the fold the man or woman who has dropped away for any one of twenty or more reasons. It gets the crowd stirred up. It gets the blood tingling. It makes going to see Chaplin an adventure, and some of this will cling to the picture idea for weeks.

If you advertise mildly, people will come to your usual lobby, they will see the performance and go home, and settle down until something else big comes along.

But jazz things up and you'll have the hustle and excitement which stir the blood. People will come in feeling they are doing something, they will like the picture better at the time. They will think it is better than it is, and they will go out with the picture idea in their minds, and many of them will come back for the next attraction and the next; people who would not otherwise return.

### *The Features*

The features of this display are an elaboration of the alley idea. The corner boards are covered with screens painted to represent broken plastering with the brick beneath. The box office is encased in a three-sided screen with the same idea. Cutouts of Chaplin and the Kid peer around the corner at the policeman, and in back, where the wall is painted with a similar design, there is the tableau of Chaplin and the baby. At the sidewalk edge are two cutouts each sixteen feet high, painted from a poster.

The stunt drew 6,000 the opening day and 35,000 saw it during the week of the run. And business at the Colonial will keep on better than average for some weeks because of this. It pays to exploit big.

## *McCormick Makes Switch to Los Angeles Theatre*

S. Barret McCormick has made a jump to the new Ambassador Theatre, Los Angeles, and from the huge Circle, in Indianapolis, he has come to a 500 seat house intended to be the very last word in art presentation.

But two performances will be given daily, a matinee and an evening showing, and all seats reserved. There will be nothing of the "grind show" about this sumptuous house. It will be an "art theatre" in fact as well as in designation; the home of careful presentation, rather than a quantity production. It is something entirely new; something which perhaps may lead the way to a new style of film performance in which the screen drama will be lifted to the plane of higher things.

Mr. McCormick has ever led the van from the days when he contended for emergence from the nickelodeon stage, but he has never before made so important an advance in one step as he has done in this new proposition of the Gore Brothers and Sol Lesser. The experiment—for it is yet an experiment—will be watched with the keenest interest. Its success will bring to the films many who now stay away because they do not care for the presentation methods now current.

## *Rocky Exploitation*

Andy Sharick, doing exploitation for "The Sin that Was His," a Selznick production, was putting it over for the La Salle, South Bend, Ind. One simple stunt was to borrow some gold and silver quartz and put it in a window as samples of rock from the locale in which the picture was made.

It didn't mean anything, but it was a window show, and people looked at the quartz, looked at the stills, read the titles and passed on. It was all a more germane exploitation could have done, so it went over.

*THIS DISPLAY SOLD CHAPLIN IN "THE KID" TO 35,000 PEOPLE IN ATLANTIC CITY*

*And this in spite of the fact that it was not the only print working in town that week. The Colonial got the best of the business because it made the strongest drive with sixteen-foot cutouts and a lobby painted to suggest the alley. Six thousand people saw it the opening day, and they kept on coming during the six-day run*

# Selling the Picture to the Public

## Skips One

Something new in booking seems to be the programming of a feature for two days, skipping one and bringing it back for Saturday night. This is probably due to the fact that the print was previously booked for another house for Friday, but it is going to help the Saturday business. This may not be practical in the smaller towns, but it would be practical to book in a good feature for a day, send it away and bring it back a week later when a lot of people have had the chance to be sorry they did not see it the first time.

## Patrons Can Duplicate Their Latchkeys Here

One of the best store hook-ups to be reported for a long time comes from Minneapolis, where the New Garrick was playing "My Lady's Latchkey." It hooked up a big hardware store for a display of Corbin locks, cutouts and stills, and ran an announcement that each woman patron of the New Garrick during the run of this First National would be given a coupon good for the duplication of one Corbin key.

Even those who carry Yale or Sargent locks were interested, and a lot of people who wanted keys cut killed two birds with one stone. The store gained an immense advertisement for the Corbin line, and the house attracted attention to the picture because of the unusual offer. Everyone was interested because it was something new and novel, and they all stopped to look.

The left hand sign announces the coupon gift. That on the right reads: "Love laughs at locksmiths, but convention demands a key. You can get the key here; the love and laughter at the New Garrick this week."

More than ten thousand coupons were distributed during the week and several hundred were used. More than that, the straight sales of locks was very materially increased, the buyers stating that they had decided to replace the old-fashioned ward locks with the more modern cylinder affairs. Tell that to your local man when you approach him. That is the angle that will sell him on the idea.

*THE TOONERVILLE TROLLEY RUNS IN PHILADELPHIA*

*Cut out the jokes about the sleepy town. The cars run so fast they have to have crossing police to keep pedestrians from being run down. The stunt was worked by the Betzwood company for the first showing at the Stanton.*

*IF YOU WANT "MY LADY'S LATCHKEY," APPLY HERE*

*They won't give you hers, but they will make you a duplicate. It is up to you to get the original. A novel stunt worked by the New Garrick, Minneapolis, in conjunction with a leading hardware company. Look it over*

## "Toonerville Trolley" Reaches Philadelphia

The Toonerville Trolley, which meets all trains, and in the intervals loafs around the Betzwood studios, making pictures, got a special job putting over the series at the Stanton Theatre, Philadelphia.

Working with the Stanley press department, the Betzwood press agent prepared a series of stories which were run daily in the newspapers to the effect that the trolley was on its way to Philadelphia. The stuff was written in the style of the country correspondent and made good copy, so it was played up, and all Philadelphia knew that the car was coming. The story each day advanced the car toward its destination and was a running history of the trip.

The day the series opened at the Stanton, the car used in the production was run over the tracks of the Philadelphia Rapid Transit, in tow of a modern car and with Dan Mason as the skipper. The sidewalks were lined with spectators and a number of children were delighted at being permitted to enjoy short rides in the historic conveyance.

It put the series over at the Stanton as no amount of straight advertising could possibly have done.

## Book Tie Up

Grosset and Dunlap have brought out a photoplay edition of "The Inside of the Cup" illustrated with stills from the film production.

As soon as you book this production get in touch with your local booksellers and try and get some window displays to work with your own hustling. Trade a slide on your screen for a card in each window. It will help you go get a hook-up some time when there is no photoplay edition available. Sell them on this hundred per cent. tieup and you can get them when the connection is not so complete.

# Selling the Picture to the Public

*ONE MORE CHANCE AT MR. TEUFEL'S PROSCENIUM*

*You saw this a couple of weeks ago fixed up for "Habit." Now it is working for another First National, "Paying the Piper," with cutouts from the posters to save art work on the figure stuff. Look back for the other*

## *Here's Another Sample of Teufel's Lobby Work*

You saw this same lobby display from the People's theatre the issue of March 5. This is merely to show you how F. W. Teufel works the same proscenium for different attractions. Last time it was "Habit" which he advertised. This is for Anita Stewart in "Harriet and the Piper" and you will note how he makes cutouts take the place of elaborate painting.

Framing in the display gives a much better effect than would straight cutouts and lighting can be worked from behind the arch to further elaborate the attraction.

Turn back to the other pictures, get the idea of how it is worked and then go and build one for yourself, if you can get it into the lobby—and you can find some way of doing this

*Just because three-sheets are unsightly, it does not follow that you cannot use them in your lobby.*

## *Black Beauty Contest Pulled New Haven Kids*

O. C. Edwards, of the Palace Theatre, New Haven, pulled all sorts of business to "Black Beauty" by investing $100 in a prize drawing contest worked with the New Haven Register. It put the big Vitagraph money maker over as few other stunts could and it brought in just short of a thousand competing drawings.

The night before this was written we saw the film at the Strand Theatre, Brooklyn, and noted that it took from three to five adults to bring one small child, and they came even to the second night show. It was an unusual crowd and it showed how the appeal to the children also brought their elders. Mr. Edwards probably got even more of a child patronage, and the scheme can be recommended to any exhibitor playing the picture. It will be found that even in the cities there will be a hook-up with a newspaper possible, for newspapers are looking for exploitation ideas just as are the theatres.

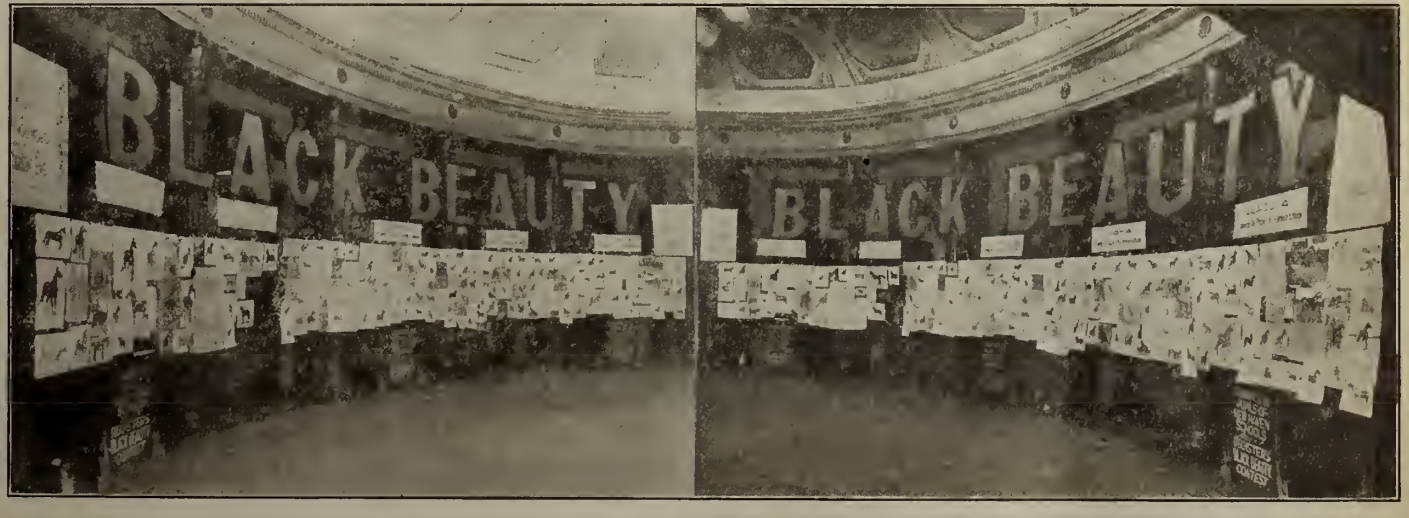
### *Generosity Pays*

Mr. Edwards was unusually generous in his prize offer. He could have gained almost as much with half the money, but it certainly does not hurt any to gain a reputation for generosity, and all of the money was well spent.

There were two contests: for the grammar school and the high school pupils, and the requirements were that the pupil submit a picture of Black Beauty, drawn in any position and with pencil, crayon, pen and ink or colors. The drawing had to be signed by the teacher, certifying that it was the unaided work of the pupil.

There were so many that not all could be displayed in the Palace lobby, but three hundred of the best were displayed and the lobby was thronged.

*Any contest which interests the children, interests the entire family. The household cannot help but hear all about it every day until the contest has been decided. It makes the children press agents.*




*THIS WAS A HORSE—A THOUSAND OF THEM—ON THE PALACE THEATRE IN NEW HAVEN*

*A local paper was hitched up to a drawing contest, with $100 in prizes for grammar and high school pupils who drew the best picture of "Black Beauty." Just a few short of a thousand were sent in, and the lobby was decorated with 300 of the best a couple of days before the showing of the Vitagraph special attraction. It did more business than a bootlegger*

# Selling the Picture to the Public

## *Good Postcard Copy for Miss Pickford's Latest*

Phelps Sasseen, of the Lyric, Easley, S. C., has doped out some good copy for a Mary Pickford postcard on "The Lovelight." It's good enough to be passed along. The essential paragraph reads:

"Douglas Fairbanks brought the love light to Mary Pickford's eyes and now Mary is bringing 'The Love Light,' (her latest and best picture), to the Lyric — date."

The rest is straight advertising copy, with a "Your Money Back IF We Are Mistaken," to clinch the argument.

It made the walls bulge down in Easley. It can do it for you if you are yet to play this United Artists attraction.

## *Ferguson's Tin Globe Moves on to Richmond*

The world going around the world is the stunt that is coming off in the vicinity of the National Capital. W. R. Ferguson, Goldwyn's exploitation man around Washington, had a metal globe constructed in Washington for the showing of "Earthbound" at the Loew house. He put it atop the marquise and dared the building inspectors to say that it was a sign. They did not make up their minds until after the engagement.

Next it bobbed up in Baltimore, where it was used on a float with a man bound to the circumference. Now its latest exploit is to give a week's run to the Basil King story in a three-day house, the Isis, in Richmond.

Here it was placed in the lobby, elevated upon a platform, so that the top of the globe stood twelve feet from the floor. With Chaplin in "The Kid" and other strong opposition, it got them in for the full week, with sustained business. No lettering obscured the globe, but at the rear were three circles announcing "An all-star cast." "More than a Mation Picture." "It Will Hold You Spellbound." In front other circles were lettered, "Is There Life After Death?" and "Story of a World Unseen."

This, of course, was backed up with good newspaper work, drives on the clergy and those interested in spiritism and an appeal to the intellectuals generally.

## *Essay Contests Popular for "Last of Mohicans"*

Essay contests for "The Last of the Mohicans" have been popular—and profitable—wherever they have been employed, and they have been used widely.

In San Francisco, where the film played at the Strand Theatre, the Bulletin tied up to a contest for pupils of the seventh and eighth grammar grades in the public schools, with prizes ranging from $10 to a pair of tickets, ten cash and five ticket prizes being provided, the money totaling $25, split $10, 5, 3, 2 and five ones.

### *Put on Front Page*

The Bulletin played up the contest the week before and the week the attraction played and even ran the announcement once on the front page. Even better than the direct ticket sale was the approval of the school authorities the idea gained for the house.

The contest differed from some of the others in that instead of an essay the prizes were offered for the best brief synopsis of the Cooper story.

*THIS STUNT IS A REGULAR GLOBE TROTTER*

*It is the same metal sphere W. R. Ferguson, Goldwyn exploitation man, had made for the Washington run of "Earthbound." He took it from there to Baltimore, and this shows how it was used in Richmond, Va.*

## *Played Up Feature Title Just Seventy Five Times*

H. A. Albright, of the American Theatre, Butte, booked in "813," the Robertson-Cole Arsene Lupin story, and decided that with a simple title like that he could do a lot. He looked around the house for chances and got it up seventy-four times in the lobby and on the front. The cut shows seven out of the ten numbers used on the exterior.

*THE AMERICAN FRONT*

But this was not enough for Mr. Albright. It seemed to him that if he could get the title up seventy-four times he might make it seventy-five, which is a more orderly number. Then he happened to be in the house when the act curtain was dropped between numbers.

*THE ACT DROP*

He didn't shout "Eureka!" or do anything to disturb the patrons, but he hustled back to his sign man and spilled the big idea to him. Next day, when the house came in there were eight-foot numerals on the curtain, white sign cloth, outlined in red against a green. It was about as modest as a Christmas tree and as the curtain is dropped between each number, it got over strong. Just goes to show that there is always room for one more, if you go at it properly.

# Selling the Picture to the Public

## *Borrowed a "Dinty" Idea for "So Long Letty" Run*

G. R. Stewart, of the America and Iris theatres, Casper, Wyoming, knows that a stunt that will work for one attraction can generally be twisted for another, and he used the "Dinty" newsboy ideas for "So Long Letty" and put over that clever farce as strongly as anything he has had this season.

He had fifty "Letty" signs printed up and gave these to the newsbays with the promise of a ticket if they wore them on their backs for three days, and the kids were so eager that they came around every day to prove they were still wearing them.

He started off with a teaser campaign with a small "So" a large "Long" and a small "Letty" in three lines. Several of these were scattered through the paper. Announcements in full occupied the same spaces the day before the opening. He also used the stickers, pasting them on auto windshields, on windows and other prominent places. None were put up where they might cause damage in removing them, and no one made a kick. Most of the auto stickers were still up after the run was over.

But the newsboy idea was what drew the most, and it can be used once by every exhibitor.

## *Ten Thousand Apples Not "Forbidden Fruit"*

Two big stunts were planned by Manager Watts, of the Strand, Omaha, in conjunction with R. C. Gary, of the Paramount exploiteers, stationed in Omaha.

Working a pull, Gary and Watts arranged for a private showing of "Forbidden Fruit" at the home of Mrs. Glen Wharton, a society leader. She made it an event and invited a representative crowd. At the conclusion of the screening Miss Pleasant Hollywood, a society girl with a leaning toward amateur theatricals, appeared in a duplicate of the "Cinderella" dress and went through a little act in which she had been coached by the exploiters.

It was a simon-pure society event and as such it got long stories in the society columns of all the Omaha newspapers, with pictures of Miss Hollywood and the guests. The following day the same dress was displayed by a model in a store window and blocked traffic for several hours.

Another good stunt was the distribution of ten thousand apples in the business and factory districts, each labeled with a tag for the play. If you don't feel like giving away apples at the current prices, you can at least arrange to sell choice fruit at a little above cost, and get the attention in that way.

A third novelty for the Strand was a series of posters done by Gordon Bennett, a leading artist in the Middle West. Each contained a drawing of one of the players and a scene in which that player appeared, with a legend to connect the player with the still.

## *Still Running*

Charles E. Moyer sends in a picture of another "Down on the Farm" exploitation picture to prove that the film is still working. It was at the Blake Theatre, Webb City, Mo., the other day, and Manager Frank Wilson offered a pass to any kid who would turn out in parade with a live animal.

Some two hundred children turned up with three cows, one horse, one bear, one raccoon, two goats and the rest in dogs, cats and chickens. The parade was about two blocks long and covered a two mile route and the bear got away more or less accidentally, and had to be retrieved from the top of a telegraph pole, which added to the excitement.

Yes, a picture is new until you've played it.

## *Three Men Promised to "Love, Honor and Behave"*

The Strand Theatre, Shenandoah, Pa., put over a burlesque raffle for the Mack Sennett production, "Love, Honor and Behave," and Manager Alfred Gottesman played it to the limit. It was started as a joke, but Gottesman put it over and made it stick in one case. He is going to marry them off on April 6, when he opens with "Twin Beds" and perhaps he will give them the beds.

### *Advertised for Men*

He started in with an advertisement headed "Wanted a Husband to be Raffled," and added that candidates must be between 25 and 45 and either single or divorced through no fault of their own.

John Connors, Jerry Retzo, John Perminsky and Anthony Sprovage all made application, and cuts of the first three were used in the advertising, Sprovage coming in too late to get a cut. Jerry Retzo was the chap who won a girl, though Sprovage had $3,000 in the bank.

### *Even Had Tickets*

Numbered tickets were given each woman who asked for one, and a mock drawing was held on Friday night. No one came forward to claim their winnings, but Gottesman had a girl for Jerry. Jerry made a hit by giving recitations at each performance, and perhaps this helped him along. At any rate he is due for a stage wedding in a few weeks, with the local merchants contributing to the store of presents.

### *Old But New*

The burlesque caused a lot of fun, and helped pack the house for the run of the comedy, and made talk that will last for a long time. This is an adaptation of the old "Lottery Man" stunt, but it just goes to show that a good exploitation stunt never dies.

*TWO STUNTS WHICH HELPED PUT OVER "FORBIDDEN FRUIT" AT THE STRAND, OMAHA*

*R. C. Gary, the Paramount exploiter for the district, arranged a private showing for a handful of the socially elect and got a lot of stuff in the society column, then the same dress worn by the society dancer was assumed by a model and worn in a store window before a crowd which stopped traffic. Ten thousand of these labeled apples was another good stunt*

# Selling the Picture to the Public

## *Lobby Six Sheet Gave Strong Picture Effect*

The Star theatre, Portland, Oregon, one of the Jensen and Von Herberg string, got a good effect with a six sheet for "Old Dad," a Mildred Harris First National production. This was worked on one side of the lobby, while on the other, which had better

*THE COMBINATION PAINTING*

protection from the passers-by, there was an elaborate cutout painting, devised by Manager Windsor. If you play this attraction, try cutting out the fireplace and using chiffon flames with a black cyclorama backing. With a few lights and a fan to keep the flames in motion, you can make this a business builder with a big drag, for this six sheet might have been made expressly for lobby work, since it reflects the spirit of the play and gives a striking scene at the same time.

The smaller cut shows the second painting, which is made with the figures cutout and set against a painted ground. Any old scenery can be utilized for this if you have something in the dock that will suit, and the idea is capable of considerable elaboration.

The frame is plain wood, set square, and gilded.

## *Made "Invisible Rays" Excite Southern Town*

Oscar Oldknow, of the Southern States Film Company, which is handling the Joan Film Company's "The Invisible Ray" serial in southern territory, got Savannah, Ga., all wrought up about the rays.

First he wrote to the Georgian Technical University, at Atlanta, and one of the professors gave him a learned reply on the possibility of the existence of invisible rays of unknown powers.

*Newspapers Liked It*

The newspapers took this as copy and were glad to get it. Soon advertisements began to appear in the Oldknow territory warning of the terrible invisible rays, and the whole country was torn up. It sounded something like an anarchist threat, and it looked to be bigger than the Ku Klux could handle.

Then it was announced that a serial dealing with the terrible rays was about to be shown, and the excitement subsided, but the release had been boomed in every town in the territory, for the smaller sheets had picked up the stuff from the big city papers.

*THIS SIX-SHEET LOOKS LIKE A SCENE IN THE LOBBY*

*This is because the photographic values are so similar and the floor runs into the picture, but it was really just a well-displayed six-sheet for "Old Dad." On the other side they used a backed cutout shown above*

## *Wendt's Newspaper Box Makes for Much Space*

Harold F. Wendt, of the Rivoli, Toledo, seems to be the first publicity promoter to use the press box scheme in a photoplay theatre. The center loge, the choice location, has been set apart for the newspaper men and is so designated by a brass plate. No one is ever seated in this box, no matter how great the crush, unless it be a holder of a press pass, and these can go directly to a seat, no matter how crowded the auditorium may be.

This is a courtesy appreciated by the newspaper men; particularly those assigned to cover the show on Sunday, when the crowd is the heaviest, and while it takes a block of seats out of the box office statement, it puts a lot more tickets on the record, through the better and more frequent notices the house obtains through this courtesy.

It is not human nature for a reviewer to stand on tiptoe at the back of a line of standees and then go back to the office and write the best notice that there is in him. Wendt knows this, and he caters to the man who can do him real service, and finds that it pays the cost of the box many times over.

How about your nerve. Is it as good?

## *Once More Reformers Put Over a Picture*

Thanks to the Interchurch Federation, "Passion" was able to create a record at the new Stanley, Philadelphia. The Stanley has been open only a few weeks, and while it has been doing big business, it remained for the Reformers to show just how much business the house could hold in a week, for they kept up the interest to the last day, and there was no letup.

Frank Buhler ran a three-day underline, but saved up his space for a smash on Sunday, the day before the opening. That took care of Monday. Then came the Interchurch with the demand that the Mayor suppress the "immoral" performance. He refused, on the ground that the picture had been passed by the censors. That brought the fresh cry that the censors who had passed the picture were out of office, and that there should be a new decision or they would take the matter into court.

The Mayor very properly intimated that that was what the courts were there for, but the injunction proceedings hung fire, and in the meantime they not only had to double up the line of standees at the Stanley but make it a four abreast affair, because everyone wanted to see the deliciously wicked film. It was a disappointment as far as the wickedness went, but it pleased as a production, and if Buhler did not send a fat check to the Interchurch he is an ingrate, for they did more for him than all his advertising.

## *Summons Again*

Bert B. Perkins, who runs the Crandall Strand in Cumberland, Md., used the fake summons the other day for "The Soul of Youth" and found that it still had a kick. A lot of people passed them along, and the resultant laugh worked for the house. Mr. Perkins also used a number of three-sheet cutouts for window display, hand lettering them and found that this, too, was a decided aid.

# Selling the Picture to the Public

*THINK WHAT THIS WINDOW WOULD MEAN IN A NEGRO SECTION*
*But it was worked by Richard E. Reddick, Paramount exploiteer in Salt Lake, for the Paramount-Empress. There is a small colored population, so the chickens were safe to advertise Douglas MacLean in "Chickens"*

## *Chickens in the Window Were Good Exploitation*

Richard E. Reddick, newly appointed exploitation representative for Paramount Pictures in Salt Lake City, put over a real window display for his initial exploitation on Paramount productions. The tie up was arranged in connection with the showing of "Chickens," the latest production starring Douglas MacLean at the Paramount Empress Theatre.

Taking his cue from the title, Reddick arranged with W. O. Ramsmass, local poultry fancier, to place a window display of chickens in a prominent downtown store.

The exploitaion for the picture came in the posters that filled the upper part of the window advertising the picture. As for the window, "Chickens" drew a crowd by itself.

## *Ran Excursion Trains to See Clara K. Young*

Down in Oklahoma Clara Kimball Young has been billed like a circus and in Tulsa the Frisco system advertised her up and down the line to get fan excursions, just like a three-ring show.

Special throwaways were sent up and down the line and the ticket agents were given full information in a special letter, the bills referring the reader to the agents for the details.

Wherever she goes, Miss Young's press agent tries to get her into some local celebration, and most always he manages to put her in the limelight along with governors and mayors and little things like that. The lady who refuses to go to the ribbon counter is surely batting them over.

## *Another Good Idea in Local Window Tieups*

When Arthur M. Vogel, newly appointed exploitation man for the Paramount exchange in Seattle, reached the scene of his new job, he found that another film company was working a National week, and had tied up a lot of publicity.

He felt that it was up to him to put up a cheep for Paramount, and gave a look around. The local Y. M. C. A. was working a "Keep Fit Week" to exploit the gymnasium and other features of the "Y" and Vogel hopped to this like a frog to a lily pad.

He hunted up a sporting goods store in the most prominent part of the town and tied up to the keep-fit idea with pictures of the leading men with the Paramount forces, and he got big pictures of three as well as stills of all of them.

Tom Meighan told that golf and tennis were ideal sports, Bill Hart went in for walking, riding and gymnasium work, and Wally Reid, straddling an automobile bonnet, proclaimed that "All ages should exercise daily."

It was a tasteful window and it got the attention. About two-thirds of the attention went to the stars, but the store got the other third, and that was more than they would have won with a straight window display, so they were on velvet, too. And it gave Vogel something to shoot back with his first report.

*When a man says he cannot advertise, he admits that he is unable to think. That's all it amounts to.*

*Easter Comes Next.*

*IT WAS ANOTHER COMPANY'S WEEK, BUT VOGEL BUTTED IN*
*He got on the job for Paramount in Seattle, did Arthur M. Vogel, and the first thing he saw was a special "week" for another company, but the Y. M. C. A. had a "Keep Fit" week, and Vogel hitched the Paramount stars to that*

# Selling the Picture to the Public

## *Never Too Late*

J. D. Kessler, of the Strand, Canton, has been in the business for twelve years, but he just got around to using the signed statement the other day. He bought a four tens in which to tell his patrons that "Dinty" was a picture he could stand back of. He threw in his portrait so that you could see he had an honest face.

## *"Silk Hosiery" Display Sells Exploitation Idea*

Sometimes exploitation works in odd ways. R. E. Reddick, new Paramount exploitation man in Salt Lake, put over a window display in Ogden for Enid Bennett in "Silk Hosiery."

He had to talk hard to the manager of the department store, for the manager had never given a window to the hosiery department. He felt he could put his windows to better use. He let stockings in the general displays, but it was too small an item to make worth while the use of a full window.

Reddick was persistent and he got his window, and the manager of the store later told him that it brought so much business that he is persuaded that any line is worth a window now and then. He figured out that just so many pairs of stockings and a certain quantity of socks could be sold in Ogden. Now he knows that he can create a demand for anything by getting the right sort of a window, and Reddick is writing in and asking for other titles he can work on the store. If you see "The Countess' Corset Cover" or "Uneeda's Union Suit" in early Paramount release blame Reddick.

Come to think of it, Thanhouser had a comedy about a disappearing union suit. Reddick might dig that out while he is waiting.

*PUTTING UP A GOOD FRONT IS HALF THE BATTLE*

*This is the Alcazar Theatre's adaptation of the mosque idea. It is all flat work, and not very expensive, but it gives plenty of color to the Robertson-Cole production and it sold the residents of Birmingham, Alabama, to the last man*

*SOLD STOCKINGS SO HARD HE CONVERTED STORE MANAGER*

*R. E. Reddick is the new Paramount exploitation man for the Salt Lake district. He got a window in Ogden for Enid Bennett in "Silk Hosiery" and surprised the store manager by making it a good sales stunt for the shop*

## *Erected Mosque Front for Otis Skinner in "Kismet"*

Mosques, Otis Skinner and "Kismet" seem to go together. They do best when all three are used. The Alcazar Theatre, Birmingham, Ala., built a mosque front for the house flush with the sidewalk line, patrons entering the lobby through the entrances in the mosque. The cut gives the detail suggestion and shows the use made of cutouts and stills. We are inclined to think that the smaller cutouts used in the right and left minarets would have been better had they been placed behind the openings, to suggest that Hadji and the Favorite were seated in the balcony. It would help, where there is time, to make an arabesque effect around the openings, working in light colors that will not kill the lettering. You can make such a front for less money than you probably think, and you should repeat the experience of the Alcazar and find that it paid well.

## *Testing the Pull*

J. E. Gagnon, of the De Luxe Theatre, Forest, Ill., wanted to find just how strong his newspaper work was pulling, so when he booked "Twin Beds" he ran an addition to his space with a coupon good for a free ticket when accompanied by one paid admission. It put the DeHavan comedy over and it brought in more people than Mr. Gagnon thought would come, so the two-day run showed a profit in spite of half pricing.

# Selling the Picture to the Public

*"HEY, OFFICER, HE'S IN AGAIN, DURN HIM!"*
*Just a plain, ordinary street rube, but he worked Detroit and Toledo streets at the behest of Leslie F. Whelan, of Paramount exploitation, and he told the world where "The Inside of the Cup" could be seen and they saw it*

## *Worked Street Rube for "The Inside of the Cup"*

Leslie F. Whelan, Detroit Paramount exploiteer, worked a street rube for "The Inside of the Cup" at Detroit and Toledo, and got the usual results. The stunt did not match the story; it was not new, and it offered no new angle, bit it brought so much publicity to the Temple Theatre, Toledo, in the hour the rube was permitted to work that the house management very gladly paid the fine and costs. They might have been willing to do it again at the same price, but a second offense, it was intimated, would not cost so little.

The stunt is very simple. Harry Bolliver, a professional street worker, was engaged. He dressed in eccentric costume and carried a suit case. He got in the way of street cars and automobiles, and about the time everyone thought he would get run down, he dropped the suit case open to disclose the advertising sign. Then he would go somewhere else and do it all over again.

### *Thought It a "Plant"*

He made a dozen pitches before a policeman arrested him for disorderly conduct, and took him to court. He was released with a fine, and some papers even intimated that the arrest was a plant to get a news story.

Rubing the streets is becoming almost a forgotten art and Clive Hartt, perhaps the best in his line, is chaffeuring a typewriter in New York because the game has gone bad, yet the stunt still works.

*Persistent advertising is the only thing which counts. You cannot take a space now and then or work a stunt now and then. People must come to look for your advertisements before they have real value.*

*Get a P. T. A. and read up.*

## *Girl Billposters Gave Boston a New Sensation*

S. G. Sladdin worked the girl billposter idea on Boston and Boston hugged it to its breast—the idea, not the girls. It is not a new stunt, but it worked as good as new, and it put over "Straight is the Way."

"It's Up to You," a musical comedy, was playing one of the Boston houses. Sladdin, who is the Boston Paramount exploiteer, gave the press agent the high sign and said he thought he could get some space in the Boston American. The show pressman expressed the opinion that a little space would not harm the show in the least, so he told off eight girls to go out and paste bills for the Paramount attraction and made them promise not do a lick of work until they had had their photographs taken.

The cut shows some of the training school efforts, for they used a blank wall for a dress rehearsal and then sallied forth and pasted up the town while a reporter and a news camera went along. About half the bills were for "Straight Is the Way" and the rest were for the musical comedy. They split the publicity because Sladdin had the editorial ear and no girls and the company man had the girls and no speaking trumpet. Everyone was pleased.

If you can't get chorus girls, there is absolutely nothing to prevent you from offering a donation to some women's club if they will post your paper for some attraction you want to put over. That's where you get yours.

*If you get stuck for an idea, get something with girls in it. They can always put it over, for they interest.*

*WANT TO HIRE A GOOD BILLPOSTING CREW?*
*These girls from a musical comedy helped put up bills for their own show and "Straight is the Way" in Boston. S. G. Sladdin, the Paramount exploiteer, had the idea and the pull. The other press agent had the pull. They split*

# Selling the Picture to the Public

## *Where Did Johnston Get the Makings of a Snake?*

It looks as though we should have to call John Leroy Johnston on the carpet to ask him where he got the makings of the serpent he uses for the Lyric display for "The Woman in his House." It looks like a serpent, but perhaps it is only a Minneapolis tape worm. Anyhow it gives novel binding to the display and is better than the conventional twelve point border. It is

A Sensation!
The TALK of the TOWN
Sunday's crowds were the largest since the opening of "Humoresque."
Read what the critics say—
"A sweeping and powerful exemplification of the divine force of mother love."—Tribune
"Well produced . . . interesting scenes . . . realistic stor. . . Robert Hedrick a talented child."—Journal.
"Powerful drama . . . in a class by itself among feature photoplays . . . coupled with excellence of past and setting is fine photography . . . final action is masterly."—Daily News.
Louis B. Mayer presents
MILDRED HARRIS
Ramsey Wallace, Thomas H... Gareth Hughes, Robert Hedrick
in
"The WOMAN IN HIS HOUSE"
NOW
THE LYRIC
NEW
Coming Next Sunday—"Heliotrope"

*JOHNSTON'S SEA SERPENT*

not the only good point in this Finkelstein and Ruben display, for Johnston seems to have spread himself on this. The title in the silhouette house is another good point and we like even better his handling of the small type—and it is type and not hand lettering. Those small lines tell of the big Sunday opening, give the critical opinion and announce the cast. It might have played up the star more strongly, but perhaps she is not a favorite with the patrons, and the while display will probably be read, in spite of what might appear to be an excess of small type.

—*P. T. A.*—

## *Stanley Advertising Is Held Up to a Standard*

Now that the Stanley Company, of Philadelphia, has found the light, the displays are among the best in the country. We showed the opening for "Forbidden Fruit." This, for "Passion," is even better, because there is not now the need for the panel which was used to sell the new house in the opening display. It drops about ten inches across four columns, and there is not a line which cannot be read at a glance. No fussy hand work spoils the talk. It is all there in type. The cut attractor is a bit crowded, but it sells the space, and thofgh its very crowding gives an idea of the bigness of the production. That is one of the selling points; the number of persons employed in some of the scenes. This scene cut gets the idea over better than the usual "5,000 persons employed in this production." The smaller spaces are also well handled and it would take a chronic faultfinder to pick flaws, and even he would have to be suffering from indigestion to make a good job of it. The Stanley spaces used to be pretty bad, which makes it all the more apparent that you can always get good results if you go after it strongly enough. Philadelphia advertising, as a whole, is not above the average, and so this Stanley stuff lights the page like a

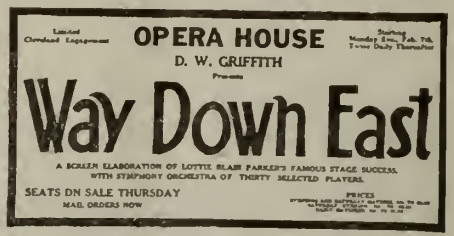
The Stanley
World's most Beautiful Theatre
MARKET AT 19TH
Beginning Monday, 11 A. M. to 11:15 P. M. Associated First National Pictures, Inc. Presents
POLA NEGRI
THE FAMOUS CONTINENTAL STAR AND CAST OF 5000 PEOPLE IN
PASSION
A MIGHTY EPIC OF THE SCREEN
THRILLING BEYOND WORDS—BEAUTIFUL BEYOND DESCRIPTION
A HARMONY OF ALL THE EMOTIONS
The Magnificent of This Production Compels it to Be Presented Independently of Any Other Features, Aside From a Specially Arranged Overture and Prologue
NEXT WEEK—THOMAS MEIGHAN IN "THE FRONTIER OF THE STARS"

*THE STANLEY SAMPLE*

patch of newly fallen snow in a coal yard. Boston has cleaned up. The Stanley has reformed. Perhaps even Pittsburgh will come across with some good stuff in time and discard the junk style which now seems ot be the press agent's ambition. Sam Sivits is struggling to get out of the rut, but until the lot of them throw away their old fashioned ideas, he will not be able to do much.

## *Cleveland Announcement Shows Simple Formation*

Most Cleveland theatre advertisements are rather ornate, but this display for "Way Down East" is in line with simplicity which marks the Griffith announcements in most of the cities. It puts over the title in the largest possible letters compatible with the proper use of the space and does not add much selling talk. "Way Down East" has been so well advertised in its many years as a drama attraction that there is little to be said other than this is the screen version, and the more simply



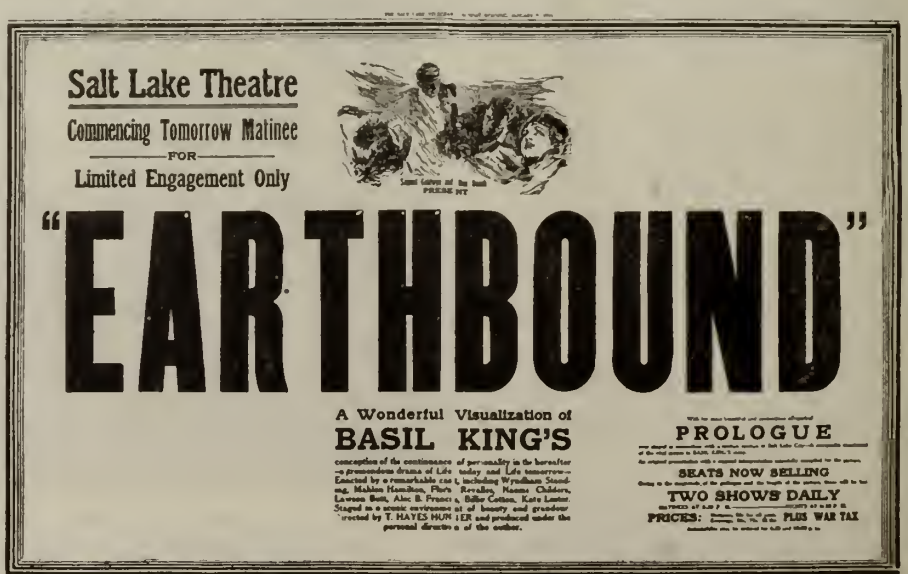

*THE GRIFFITH STYLE*

a nice sense of values in knowing when the fact is put over, the better. There is to sell and when not to try to dispose of an article already sold. These Griffith spaces are good examples of the work well done.

—*P. T. A.*—

## *Double Decker Copy Is Brief, but Compelling*

One of the most grateful signs of the times is the increasing use of large spaces for brief copy. The Salt Lake theatre, Salt Lake City, recently put over a splash for "Earthbound" a portion of which was a double decker. Instead of telling all about the play from every conceivable angle and with the largest flow of language, the title is stretched clear across the two pages with very little talk. The result probably sold far better than would two pages of almost solid type and the engagement




*A DOUBLE DECK THAT MAKES AN IMPRESSION*

# Selling the Picture to the Public

was made a notable one in a table of unusual engagements. It is one of the best double deck layouts we have ever presented, and although it was necessary to split the plate to get it on the cylinder, the join is made with reasonable accuracy. This display is set in its proper place, on the middle sheet where one half cannot become separated from the other. If you can't get the middle page for a double spread, don't take any. Cut it down to a single or work it as two singles on different pages. Don't try to get a double effect on two different sheets of paper. If you hold out, you can get what you want.

—P. T. A.—

## *This Excellent Layout Is in too Small a Type*

E. G. Stellings, of the Grand theatre, Wilmington, N. C., lays out some very pretty advertising, but in this 90 lines across four he uses too much copy with the result that most of the smaller lines are lost. But he makes certain that his star and title get over, and he can afford to lose the rest, though less copy and larger faces might have helped. Mr. Stellings makes the very common error of supposing that full face is always better than a light Roman, and he has a bank of five lines of six point fullface afout four and a half inches wide. It would be difficult to read this in Roman. With the thick lined full-face in this small size it is almost impos-

*A CROWDED FOUR COLUMN*

sible to get the message. A better handling would have been a six point italic, set in two columns, or even three. Below the title he uses so much copy that it is all shoved together and partly lost. Here, too, he employs a little six point full-face, but in a narrow measure, which makes it a little easier to read. It would have been better had he dropped this bank to give greater prominence to the cast of favorites used in the production of "The Prince Chap." Katherine Williams and Lila Lee mean more to the average patron than "Lavishly and exquisitely produced." Since it means more, it should have the greater prominence. The same type face could be used, but four or even six points of lead in between the lines would make this part of the display look like another advertisement.

—P. T. A.—

## *Hyman Breaks a Line But With Good Reason*

It is seldom that you will find a line in the Mark-Strand, Brooklyn, advertisements that does not closely follow the type faces, but for this Sunday announcement of "The First Born" Hyman uses an imitation of Japanese lettering to carry on the oriental suggestion, but he turns right back to the safe straight lettering. This is only the top of the display, but it gives the essential feature. The rest tells of the pro-

*A HYMAN TOP PIECE*

gram and is as legible as many type faces. Mr. Hyman has found that it pays to take more space to announce his general program, for he knows that the novelty program sells as strongly as the average feature, but he also knows that to sell best, he must announce this program clearly, and you never have to fuss over intricate alphabets. He wants something that can be read, and he sees to it that he gets what he goes after. He uses a more ornamental lettering on his lobby cards, but even here he keeps them legible, and you can see just what he has to offer without stopping to puzzle over the intricate lines.

—P. T. A.—

## *Double Features Harm the Branford Advertising*

Although the Branford Theatre, Newark, does some good advertising, the house is hard hit by the necessity for playing up two features. As a rule both features are to be played up and you cannot do as good work for two features as you can for a single big stunt. There is bound to be a division of the appeal. It cannot be helped in a town brought up on doubles. If the other houses give the same, the Branford is helpless. At the same time it shoudl be remembered that Lowell, Mass., suffered from the double bill evil, and when the managers all got together and cut out the second feature by mutual agreement, they did a better business and at a smaller cost. If the five or six big houses in Newark would combine to cut out the evil, the lesser hould would naturally swing into line. This Branford space is a well planned five nines, but think what they could have done for either show were the other out of the way. Both are strong attraction, but neither can get the proper play without detracting from the other, and we do not believe that the patrons who go to see "Conrad in Quest of His Youth" will like "The County Fair" as well, and we are pretty certain that those who are attracted by the melodrama will not care for the dainty charm of the Meighan story. In other words, both sets of patrons will go out feeling that the show was only half good. And it will do no good to get matched attractions, for two similar stories will be even more tiresome. Two or three titles in the old one-reel days were all right, for there was not enough of any one to make an impression, but two big features will not work well on the same bill. It is a surfeit of entertainment, and even those who demand double shows do not like what they get, though they may not understand why they do not.

*THE BRANFORD FIVE NINES*

—P. T. A.—

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

## *John L. Johnston Makes Pretty Kismet Page Ad*

This space for Kismet, from John Leroy Johnston, of the Finkelstein & Ruben houses, Minneapolis and St. Paul, would have been a very pretty three nines. It might possibly be reduced to a two column space. Actually it is a full page. Apart from one bank at the bottom of the space this full page has the same proportions as the three nines would have. That is not always the test of a page advertisement, but it is always true that if you have a page that will look well reduced to a two or three column, you have a page that is good display. Of course, the copy is another matter. You can have few words and those poorly chosen, but you are at least certain that your display is right. In this copy Mr. Johnston has struck an exact note. He tells you that "Kismet" is a story apart from the average. He tells you that it is a gorgeous production, a magnificent example of the best in screencraft, but he tells it in such a

# Selling the Picture to the Public

manner that no one comes into the house expecting the impossible, and so they are pleased with what they get. This is important. "Kismet" will prove itself worthy of the highest praise, but it may be so overboomed that no production can possibly live up to the promises, and int hat case people will expect too much and not appreciate what they get. "Kismet" is a super-production in the true sense of the word, but superproductions should not be announced in super-adjectives. Johnston calls it "An entertainment of such magnitude that it may justly be termed the most phenomenal photoplay in the history of the cinema." He

The Miracle of the Theatre's Art

THE NEW
LYRIC
COMMENCING SUNDAY
ONE of the classics of the stage immortalized on the screen
An epic of one man's meteoric rise and fall, amid the alluring surroundings of gorgeous and mysterious Bagdad, faithfully and lavishly portrayed.
AN entertainment of such magnitude that it may justly be termed—
the most phenomenal photoplay in the history of the cinema
America's Foremost Dramatic Star in the Picturization of His Greatest Stage Triumph
Otis Skinner
as HAJJ, the beggar, in
"KISMET"
12:00 1:50 3:40 5:40 7:30 9:30
Elaborate Scenic Investiture
and a
Synchronizing Musical Score
STOP
30

*JOHNSTON'S GOOD WORK*

could not well say more than that. He says, in effect, that it is the best picture yet made. But he says it in such a way that the patron does not come into the theatre expecting more than he possibly can receive. This is a trick in copy writing on which many fall down. You can say that it is the most phenomenal photoplay in the history of the screen or you can use seventeen adjectives. The statement will sell. The adjectives will overboom. In other words, don't pile on the agony too thick. Don't get so flamboyant that you cannot live up to the patron's expectations. Johnston sold to the limit, with six shows a day, on practically three adjectives spread over a page.

—*P. T. A.*—

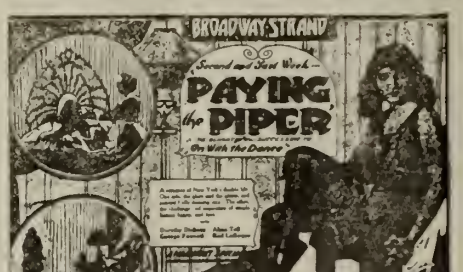
## *How Pat Argust Handles Undersized Stock Cuts*

Pat Argust, of the Princess, Colorado Springs, is resourceful. If he wants a three-column advertisement and has only a one or two column cut, he uses that and gets a result just the same. He doesn't say it can't be done, because he knows it can, and his treatment of these three column spaces should interest others who sometimes are stuck with the wrong size cuts. All three of the spaces are make up with cuts not intended to work in a three column width. That on the left, for "The Inside of the Cup" is a one column mat. By putting a panel to the right, it looks as though it had been made for the space, instead of the space being planned for the cut. One stingy little single gives a better result than a three column spread might have done, and provides room for a lot of talk. And you should notice that Mr. Argust does not fill the panel. He knows the value of white space, and sets narrow measure, with a challenging line across the top. This is a personal appeal to the reader and gains his immediate interest. It is an intimate appeal and is even better than the statement which rouses the reader to contradiction. The centre cut is a different treatment. Here he is working with two two-column cuts. It happens that the lines lead in different directions, so by placing them at opposite sides of the space they look almost as though they had been planned to order. If the lines in both displays had led in the same direction we presume that Mr. Argust would have placed them to get an "E" effect, probably joining them with a piece of twelve or even twenty-four point rule. That on the right appears to be a two column cut and part of a single. By cutting down the single, which fortunately happens to show the glance in the right direction, he gives the suggestion of Miss May laughing at MacLean. With the glance to the right, the cuts would have been switched to show her laughing behind MacLean's back, though this would not have given a good make-up. Turning back to the centre display, note how the bank of type is staggered across the space to lead from the bottom to the top cut in the general direction of Meighan's glance. This will ensure its being read. There is a lot to an advertising layout that does not appear at first glance, but Mr. Argust seems to know all of the tricks, and he has contributed a valuable study in these three selections.

—*P. T. A.*—

## *Muddy Halftones Hurt Well Planned Layout*

This display for the Broadway-Strand, Toledo, must have looked good in the layout. It does not look well in the paper because the cuts do not come out well. Even the large figure, which is hard to beat, does not show to advantage, and the small scene cuts are wasted. It is just another instance of judging by the art work and not regarding the layout with knowledge of what the engraver and printer probably will do to it. We don't believe that washing in a tint background helped any. Where a newspaper does not get good results with cuts; and the Toledo papers are not to be relied upon, it is a better bet to cut away all excess coloring and trust to black and white. With a white background, we believe that the large figure cut would have shown to better advantage. We have seen some fairly poor reproductions in which the white ground did a lot for the appearance. In the same way the perpendicular lines in the circles cut away from strength. It would have been better had these circles shown only the essentials and had the ground been cut away from the back of the cut. This seems to be the result of a too conscientious artist—or else a stupid one. He is told to make a layout. He does not feel that he is earning his pay unless he paints every square inch. He paints it all up, then there is a poor cut, worse press work and the result is a poor job all around where strong whites and blacks might have brought something in. The story was in a second week, so it did




*WHAT THE PRINTERS SPOILED*

not matter so much, but it is easy to get good results at any time, and just as easy the second week as for the opening. The type mortises are good. They emphasize the folly of filling in the circles. No cut would have come up on that press, work but it would have been possible to obtain a more interesting silhouette. Life once had a story contest in which the winners were paid one dollar for each word omitted. We think advertising art layouts should be paid for on the same plan. It might help some.

—*P. T. A.*—

***Mail advertising is effective, but costly. Make certain your list is kept up to date.***

Now Showing
The Inside of The Cup
at the
PRINCESS
WHAT IS YOUR OPINION?
What Will You See Inside of the Cup?
PRINCESS CONCERT ORCHESTRA
—ALSO—
"The Big Show"
A CIRCUS OF LAUGHS
Thomas MEIGHAN
in
"The Frontier of the Stars"
A Charles Maigne Production
A glorious, golden romance that lifts you, with its sweet wholesomeness, up into the most cool places of the stars and makes you feel as if you stood on a silver cloud and watched the striving, hope and love of the world.
Begins Monday
at the
Princess
A Paramount Picture
—BEGINNING TODAY—
DOUGLAS MacLEAN
"The Rookie's Return"
at the Princess

*PAT ARGUST'S USE OF TWO COLUMN*

# Rubbernecking in Filmland

## *One Good Headline Lost To Posterity All Because of the Temperament of Native Sons*

*By GIEBLER*

THE seventy-five members of the Federated Film Exchanges of America, who have been in our midst, studying the studios, admiring the sights and scenes of our fair city and its environs, have folded their tents and returned to the various burgs from whence they came, their minds stored with facts and figures on film production, their pockets bulging with oranges and their systems filled with food. My gosh! how them boys did eat. If it wasn't that I did not want to scare the native sons, I would write a headline for this piece as follows: FILMLAND FACES FIERCE FOOD FAMINE AS FEDERATED FLITS.

The Federated bunch reached here after a convention and election of officers held at Byron Hot Springs, and a few hours after they hit town they were out at C. L. Chester's new plant on Gower street in Hollywood, surrounding a groaning board and a large and varied assortment of food. After the refreshments, the Chester plant was inspected and the new studio and stages that are being erected to take care of Chester's contribution to the Federated program, were appropriately dedicated.

### *Between Meals*

The next day, Sunday, the animals down at the Selig zoo were looked up and the bunch went down there and sat in on a barbecue. Monday, the three Warner brothers, Abe, Sam and Jack, staged an elaborate lunch at their place in Hollywood, and the day after this Louis H. Thompson and other officials of the Special Pictures Corporation tooted the dinner horn for the bunch.

There were other feed bag festivals, but why enumerate them? Why give the impression that the Federated crowd did nothing else but eat, when as a matter of fact they were as busy as beavers (between meals); they held long and strenuous meetings in the assembly room at the Alex Hotel (between meals); interviewed producers, directors, actors, promoters, and bought a half million or so feet of film to enrich the Federated program.

### *Sam and Harry Stayed*

J. L. Friedman, of Chicago, who was chosen president of the Federated at the election of officers held at Byron Hot Springs, and Jean Pearce, of New Orleans, who was elected secretary, came to Los Angeles with the other members of the organization, but both were forced to return home the next day. Sam Grand, of Boston, treasurer; Harry L. Charnes, of Cleveland, vice-president, and the other new officers stayed through thick and thin, eats and all. Harry Charnes likes our fair city so much that he's going to stay out here and soak himself full of our celebrated sunshine, for a month.

The Federated bunch were not our only visitors. Doc Shallenberger, head of the Arrow Corporation, and Mrs. Shallenberger, were also with us. The Shallenbergers left in the middle of the week for San Francisco with Mr. and Mrs. Ben Wilson in Ben's car. After a few days in Frisco, Doc and his Missus will go to Seattle and then take the rattler for the East.

### *Ask the Barbers*

Al Lichtman was another visitor. Mr. Lichtman says he gets a new impression of our fair city every time he comes out. When I asked him what had impressed him this time, he replied, "The outstanding impression of this trip is that Los Angeles is the finest place in the world—for barbers. I met an old barber friend of mine named Chicago Bill. I used to know Bill back east where he just managed to scrape along; now he's out here living like a lord—he calls his shop a tonsorial parlor and rides around in a big car."

I tried to get Al to tell the real object of his trip to the Coast, outside of looking up his barbers. He said he couldn't, but intimated that as soon as he got back to New York that he was going to spill a big story.

### *Other Visitors*

Benny Schulberg is also in our midst, looking after the interests of the Katherine MacDonald Corporation.

George Merrick, the pioneer States right operator, who dates the beginning of his activities back to the days of Dante's Inferno, is another visitor. Mr. Merrick is on a hunt for films and also perfecting plans to make a few features on his own account.

E. W. Hammons, of the Educational Films, is likewise here; so is Jesse L. Lasky; Victor Heerman has just come out for a stay of a month or so; Randolph Lewis, who will supervise the scenario work on the Rudyard Kipling stories to be made into film at Brunton, has arrived for an extended stay.

Harry D. Buckley, of Kansas City and other points in the Middle West, where he represented the United Artists' Corporation, has come to Los Angeles to be sales manager of the Los Angeles United Artists exchange. Harry succeeds Walter Rand, who has been promoted to general supervisor of a chunk of the wild and wooly West reaching from Los Angeles to Seattle on the North to Denver on the East.

*HICK? NOT MUCH!*
*Larry Semon in his new Vitagraph comedy, "The Hick," with Maryon Aye*

### *Irving Lassoes Irvin*

One of the exciting events of the week was an author hunt. Big writers that are free from the brand of Goldwyn, Lasky or some of the other big herds, are getting to be so scarce that as soon as a maverick shows his head above the brush, he is the target for contract hunters. The big game in this instance was Irvin S. Cobb. Mr. Cobb was here on a lecture tour and right away two or three producers wanted him to write a few movies for them. Irving Lesser was the winner. He got his rope on the writer and made him listen to reason and go into conference. And the result is that Irv Cobb will dope out funny subtitles for Irv Lesser's new film adaptation of "Peck's Bad Boy," with little Jackie Coogan, the Kid in "The Kid," as the featured player.

Peter B. Kyne is also in town this week, but so far he is unsigned. At the time of going to press, Mr. Kyne and the Rubbernecker are probably the only two writers of any prominence west of the Funeral Range who are free from some kind of a four figure a week movie contract. Of course, I would not presume to speak of Pete's attitude, but I have it on good authority that at least 50 per cent. of the above number is in a receptive mood.

### *Going Along as Usual*

I have been so busy chasing the movie moguls from pillar to post (in the Million-dollarug Hotel) that I have been unable to step around in the colony as much as usual. My absence doesn't seem to have set the industry back to any appreciable extent, however. Things are going on as usual. Several new concerns have entered the ring—Eddy Eckles has got his enterprise in shooting shape, with three units working and one more about ready to begin. The Norman Manning productions are all lined up and the first scenes of the initial comedy of the series have been made by Director Bruce Mitchell. Jack Dempsey is at work on a new feature he is making for F. C. Quimby and from H. H. Van Loan's story, "Fightin' Mad."

Maurice Tourneur has moved from Universal City to the Goldwyn lot, where his next and subsequent pictures will be made. Carter de Haven, who lost his happy home when Chaplin started producing again, has moved from the Chaplin plant to the Louis B. Mayer works, down near East Lake Park.

The Western Motion Picture Advertisers, an organization of publicity directors on the West Coast, held their second meeting this week and were entertained by tricks of magic performed by that master of the Black Art, Adam Hull Shirk.

Jack Pickford, who was very ill with bronchial pneumonia, is much better. J. Ashurst Jackson, director of publicity for Samuel Goldwyn, and Miss Marjorie Manning, a clever player working at Goldwyn. were married this week. Marian Huntley, secretary of the Studio Club, and Paul Bern, Goldwyn director, attended the happy pair. The newlyweds will take a short honeymoon trip back to Ohio and Kentucky.

# James Whitcomb Riley's Home Town Turns Out to See Ray in "Old Swimmin' Hole"

GREENFIELD, INDIANA, birth place and former home of James Whitcomb Riley, declared a two-day municipal holiday during the showing of Charles Ray's production of the Hoosier poet's, "The Old Swimmin' Hole" at the Why Not Theatre there on March 7 and 8. Parades of children, with appropriate exercises, were a feature of each day, and during the six performances of the picture it was estimated that nearly every resident of the whole county attended the theatre.

The affair resulted in a double success, one for the party in the city which arranged for the holidays, and the other for Associated First National Pictures, Inc. Mayor Ora Myers and others in Greenfield have been working consistently for many months arousing interest in the establishment of Riley Park on a plot of ground just on the outskirts of Greenfield, which includes the stream and the site of the pool which furnished the inspiration for "The Old Swimmin' Hole."

### *Peculiar Situation*

Mayor Myers found a willing co-worker in Floyd Brown, manager of the Indianapolis exchange of Associated First National Pictures, Inc., and a date was decided upon which made the showing of the poet's birthplace the premier of the production in the Indiana territory. Jack Pegler, of the First National home offices, who was in Indianapolis in connection with the opening there of Allen Holubar's "Man-Woman-Marriage," also went to Greenfield to attend the publicizing of the event.

Greenfield has a population of 5,000 and it might appear that the reverence with which the memory of the poet is held in his native city would make any exploitation on the showing of the picture or a proposition to establish a park in his memory, wasted time and money. The situation, however, is peculiar. It is insisted that, on the promise of Riley himself, the Greenfield cemetery would be his last resting place, the city went to the expense of establishing a plot on a beautiful knoll in the centre of the local burying ground. Then the body of the poet was buried in Indianapolis.

The resentment over the turn of events made the entire city suspicious of any intrusion from the outside in any course it adopts in reference to its great native son. Therefore, the success of the showing was more or less of a problematical matter, and the necessity of proper exploitation was apparent to every one connected with the event.

### *Appeal to All*

The universal appeal which the Riley poems have for children gave the cue. Mayor Myers issued a proclamation declaring the dates of the showing of the picture to be "Riley Movie Days," and called upon the public to observe them as far as possible as holidays.

The school authorities and teachers were next interviewed on the proposition of making it possible for the children to attend the theatre for the matinee performances in a body. Mayor Myers invited the children to be his guests, those attending the Greenfield schools at the matiness on the first day of the showing, and the other school children in the entire county on the second day. Tickets, especially printed, were issued to the teacher of each class and were distributed to the children so that there was scarcely a household in Greenfield, or in the whole county, which did not have an enthusiastic little booster in it for the show.

Greenfield has but two newspapers, one daily and one weekly, and after the enthusiastic support of the school children had been enlisted the newspaper campaign was started. Half pages were taken by the theatre in both the local newspapers for the formal announcements of the showing of the production at the local theatre on both of the Riley Movie Days. Throwaways were also used, especially in the schools, to aid the children in letting their parents known exactly what they were going to see.

# Robbins Theatre, Inc., Has Taken Over the Popular Eckel Theatre in Syracuse

NATHAN ROBBINS, former Syracuse newsboy and now president of the Robbins Amusement Company of Utica, came to Syracuse on Wednesday, March 2, with a certified check for half a million dollars and after negotiations which had been pending for several weeks were completed, took possession of the Vinney Building, East Fayette street, in which is located the popular Eckel Theatre.

The theatre opened on Thursday March 3 under the ownership of the Robbins Theatres, Inc., with Nathan Robbins as president and managing director. The new house manager will be Francis P. Martin. Mr. Martin recently made his debut as a newspaper publisher issuing the Syracuse Film and Stage Review.

The Robbins Theatres, Inc., is composed for the greater part of capital furnished by its two principal stockholders, Messrs. Robbins and Barney Lumberg.

Mr. Robbins until recently was president of the Robbins Film Exchange, with offices located in Utica where he is president of the Robbins Amusement Company, Inc., controlling the Avon, DeLuxe and Majestic Theatres in that city. After service as a newsboy Mr. Robbins entered theatrical work. His first engagement was in the old Grand Opera House where he worked for a short time as ticket seller.

Some changes will be made in the booking policy of the Eckel Theatre. It is certain, however, that it will be devoted to pictures exclusively.

In a newspaper statement that appeared with the account of the Syracuse deal in which Mr. Robbins in interested, he said: "I am for clean, moral pictures and the widespread movement now sweeping the country for the elimination of the sex stuff, the nude, the immoral and the suggestive meets with my hearty approval. I have promised the support of the enterprises under my management to the producers in their announced policy to give the public only the best in film attractions."

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"The Light in the Clearing," directed by T. Hayes Hunter for the Dial Film Company at the Brunton studio, is about completed. Edward Sutherland, Clara Horton, and George Hackathorn play prominent parts in the picture.

*SCENES FROM "SEE MY LAWYER," MADE BY AL CHRISTIE FOR RELEASE BY ROBERTSON-COLE*
*Al I. Mony seems to be in the midst of the discussion in the scene at the left. Grace Darmond and T. Roy Barnes are the featured players at the right*

# Chicago and the Middle West

By PAUL C. HINZ

## Ascher's Roosevelt Theatre in Chicago to Be Open to Public Early in April

WITH the opening of Ascher's Roosevelt Theatre, on State Street at Washington, scheduled to take place early in April, Chicago is promised a theatre that for style, attractiveness and order of programs will be a close second to the Capitol in New York. Presentations will be under the direction of S. L. Rothafel, who will be here in person to conduct the first few shows.

"The Aschers have stopped at nothing in planning and executing this latest and most elaborate of their chain," says General Manager L. P. Newhafer. "Judging from the amount of mental as well as physical effort involved in building the Roosevelt, it is a theatre that will offer complete satisfaction from every angle. For the past year we have been holding frequent consultations with the most advanced showmen in the country, and with experts from all over, in the line of theatre construction and equipment, and have carefully weighed their suggestions.

"The Roosevelt, though costing $2,000,000, is not startling in design nor in size. It will seat less than 2,000. Simplicity and comfort have been the first considerations and we are confident that loop visitors will find much to enjoy and admire in what we have conceived.

"One of the best examples of the thoroughness of Ascher Brothers in this project will be seen in the lighting system, which was planned by one of the best authorities in the country and which we consider to be as near perfect in every detail as it is possible to effect. All glaring lights have been avoided. There will be no harsh contrasts in colors, but the effect will be one of softness and ease.

"We have arranged something of a surprise in the way of a stage. When the curtain goes up, the spectator is ushered into another world. There is something so different about the stage from the rest of the interior and yet there is no lack of harmony about the contrast.

"Entertainment at the Roosevelt will consist exclusively of picture programs, enhanced, of course, by Rothafel presentations. The presentation is rapidly becoming popular here, but it must be kept dignified in order to be lasting in its appeal. It can not be a haphazard arrangement that may be attractive but has no relation to the feature. It must have a meaning, and one that is apparent to the general public."

A second Ascher theatre in the loop is the latest rumor. Just around the corner from the Roosevelt on Washington street is the proposed site.

## Rice Heads Dept.

Harry Rice has been put in charge of a new exploitation department established by Ascher Brothers for the purpose of safeguarding the interests of each individual theatre. The appointment follows Mr. Rice's resignation as publicity director for the Independent Films Association, which took place the week of February 20. The work will include personal investigation of the business conditions in each of the Ascher houses, of constructive campaigning for building up patronage as well as supervision of advertising.

## Beban at Press Club

George Beban was guest of honor at a special meeting of the Motion Picture Press Club held at the Stratford, Friday noon, March 4, at which he talked informally on his experiences in helping secure publicity for motion picture productions in which he has starred. Mr. Beban is now making stage appearances at the Riviera.

## Record Night Lures Robber to Barbee Theatre: Gets $14

Prosperity and a highwayman visited W. S. Barbee in his theatre simultaneously, Sunday night, February 27. Impressed by the long line of ticket buyers that cluttered up both lobbies and the sidewalk in front of Barbee's on the opening night of "Outside the Law," the uninvited guest parked himself in the basement of the theatre, with the intent of coming up later to make a haul when the haulings were good.

About 11:45 p. m. he accosted the night watchman and "persuaded" him to show him around the house and to lead him to Mr. Barbee's cash. Martin Grasl, the watchman, wishing to be accommodating, went with him to the projection room and handed over the keys to the cabinet. But it contained no money, and Watchman Grasl was unable to give out any more information. He was rewarded for his reticence by being relieved of all the money on his person—$14—and by the immediate departure of the intruder.

The next day Mr. Barbee told the story of the incident with a smile, and mentioned that Sunday night's receipts had topped any previous record by $400, and the secret of it all was that when it came to talking to anyone at all about where he kept his cash, he was a very quiet man.

## Chairman of Benefit

Aaron J. Jones has been appointed general chairman of the annual benefit for the American Theatrical Hospital, which will take place Sunday, May 29, at the Colonial Theatre, and which promises to be conducted on a larger scale than ever before.

## Tivoli Presentations Are Unequalled, Says Gilday

Joseph Gilday, new district manager for Famous Players-Lasky in Chicago, whose experiences in the motion picture field have taken him into almost every part of the country, remarked during a recent interview that the presentation of pictures at Balaban & Katz's new Tivoli surpassed anything he had ever seen.

"For style and art, this firm's method of putting on shows is in a class quite by itself," he said. "Balaban & Katz are history-makers in this art, and every exhibitor all over the country can see and read about their entertainment with profit."

## Trinz with Bushmint

The Bushmint Company, Chicago, agents for the Scenario Synchronized Music Company, have opened temporary quarters at 608 Consumers Building, which they will occupy until April 1, when they will move to Film Row. Between April 1 and April 15, it is expected that musical scores for all current releases will be ready for distribution. Eddie Trinz recently became secretary and treasurer of the Bushmint Company, following his resignation from Lubliner & Trinz.

## Books Lillian Walker

E. C. Bostick, general manager for Saxe Amusement Enterprises, Milwaukee, was in Chicago, Tuesday, March 1, to make arrangements for booking Lillian Walker to appear personally at the Saxe theatres. Miss Walker's engagement at Jones, Linick & Schaefer's Rialto and McVickar's theatres during the past two weeks have brought splendid financial results. During the week of March 6 she will appear at the new Saxe theatre, the Rialto.

## Closes New Deal

Selected Films, Inc., 207 S. Wabash avenue, controlled by Milton Simon and Arthur Toffler, has just closed a deal for handling all Brady productions in northern Indiana, northern Illinois and southern Wisconsin. There are twenty-two of these re-created features which have already been released, and which Selected will distribute in addition to the ones hat will be released from time to time as the regular program.

## Still in the East

Douglas D. Rothacker, manager of the Rothacker Industrial Division, will remain in the East for several weeks. Following his stay in New York, he will tour through New England and then go to Washington, D. C., where he expects to confer with government officials on the Rothacker Educational Films now being produced for the United States Bureau of Mines.

## Releases Dominant Product

Twenty two-reel Western Star Dramas, made by the Dominant Pictures Corporation, have been contracted for by the new Wabash Film Exchange, and will be released at the rate of one every week. These were produced under the direction of Rupert Julian and others, including Bertram Bracken and Art Accord.

# *Pathe Sales Force Stages Great Spurt During First Week of "Brunet Month"*

THE entire organization of Pathe Exchange, Inc., has been roused to a keen pitch over the prospect of breaking all records during "Brunet Month," which opened March 1, with the greatest impetus that has ever marked a Pathe contest.

In his message to the thirty-two branches, relating the purposes of "Brunet Month," and of the prizes to be distributed, Director of Exchanges Elmer Pearson said in part:

"March marks the beginning of President Brunet's fourth year as governor of the destinies of Pathe Exchange, Inc., and the conclusion of three years of prosperity and business success, the like of which the industry provides no parallel.

"Through President Brunet's constructive ability we start a new year with all chaos of cost and production wildness eliminated. Every item of our present output is at the crest of popularity. We have added new items that critics have resoundingly praised."

A particularly gratifying situation from the viewpoint of the Pathe sales managers is the rush of business coming from quarters which were unsuccessful in their contention for prizes during Pearson month last November. These branches are making a determined stand to be among the money winners, and it would not be surprising to see an altogether different array of victors at the conclusion of "Brunet Month."

# *Give Best Shows on Days of Slim Crowds Is Way to Win Success, Says Exhibitor*

KEEP everlastingly at it. Give your best shows on the days when your patrons seem to want to stay away. Overflow business is fine to talk about but it never appears in a box office statement. Get your patronage well spread over the week. You will make more money, your house staff will have an easier time, and gradually your volume of business will constantly increase."

Such are the crystallized sentiments of George Holler, manager of the Eureka Theatre at Hackensack, N. J., holder of the Associated First National sub-franchise for that territory which has built up for the theatre a steady day after day attendance which means good audiences at every show.

"Instead of attempting to reduce expenses on light days the real worth-while way is to increase them a little and bring in your best pictures on the days when your patrons do not turn out in the greatest number. Give the hand full that come in something to talk about and the next 'light' day show won't be so small, and the next one will be bigger and pretty soon you will have trouble trying to pick out light days. "A house 80 per cent filled seven days a week, will show a bigger gross on the weekly statement that will one that is filled 50 per cent three days, 75 per cent. on the fourth and 100 per cent. on the remaining three."

# *Second Episode of Ruth Roland Serial for Release March 20*

FOLLOWING the opening episode of "The Avenging Arrow," Ruth Roland's new Pathe serial, the second episode "The Enemy Strikes," will be released March 20. The story, which gets well under way in this current episode, piles up new thrills and situations, ending with a climax which should not only hold the attention of the spectator, but make him "cry for more," it is said.

The action surrounds the characters Anita Delgado and Ralph Troy, played by Ruth Roland and Edward Hearn, respectively; and Ruiz and the elder Delgado, played by S. E. Jennings and Otto Lederer. The story follows up the preceding chapter in which Anita's father has been captured by Ruiz, while he is seeking to unfold the mystery which surrounds the Delgado family.

Anita selects Ralph Troy, who is in love with her, as her companion to find her father and further clear up the mystery.

*SCENE FROM "GYPSY BLOOD," STARRING POLA NEGRI*
*This is the second production with this star to be released by First National. It is an adaptation of "Carmen"*

## *Peter Oletzky Returns*

After having attended the convention of the members of the Federated Film Exchanges of America, Inc., at Los Angeles, Peter Oletzky, proprietor of the Federated Film Exchange of Baltimore, returned to his office on Monday, February 21.

In Los Angeles Mr. Oletzky made arrangements to handle the Lester Cuneo five-reel westerns, the Chester two-reel comedies and has signed for the Chester Conklin and Louise Fazenda independent releases.

## *A Combination Page*

The Ottawa Citizen published a combination page on Saturday, February 26, to boost the presentation of "Behold My Wife" at the Loew Theatre during the following week. The displays on the page, outside of the regular theatre ads., consisted of advertisements by commercial establishments, in each of which the title of the picture was hooked up with appropriate articles.

## *Mrs. Dunlop Loses Suit*

A jury in Justice Warley Platzek's part of the New York Supreme Court has returned a verdict in favor of L. Lawrence Weber, Joseph W. Engel, Edward Saunders, Harry L. Cohen and Joseph Tooker in an action brought against them by Mrs. Jeannie Dunlop, in which she sought to recover $4,800, a balance she claimed was due her on three promissory notes that had been assigned to her.

## *Says Theatre Would Attract Undesirables*

The following extract from a petition recently presented to the City Council, Portland, Oregon, against the proposed $20,000 theater at Fiftieth street and Sandy Boulevard, says that the theatre would be "noisy, out of keeping with the district, would attract idle and dissolute persons and have an injurious effect on the morals and peace of the community." This petition bore twenty-six names. Against it and in favor of the theatre was filed another petition containing 105 names and sponsored by Ex-City Attorney W. P. LaRoche and Judge E. V. Littlefield.

The council delayed issuing the building permit, taking the matter under advisement.

## *Installs Pipe Organ*

The week of February 28 was a gala occasion for the Pantages Theatre, Toronto, because of the formal installation of a large new pipe organ in the theatre, which, with its 3,700 seats, is classed as the largest amusement house in Canada.

# *Tennessee, Kentucky and Oklahoma All Warmly Welcome Clara Kimball Young*

A GREAT reception from press and public was given Clara Kimball Young, the Equity star, on her visit to Nashville, Louisville, Tulsa and Oklahoma City last week. Newspapers declared that Miss Young broke all records for publicity and popularity in their respective cities. Nothing of its kind had ever been seen before. Even as much as a week before her arrival the press heralded her coming with front page headlines. Political affairs, local scandal and other news had to take second place in prominence before the advent of the star of "Midchannel" and "Hush!"

Other stars of the screen have made personal appearances in those towns before, but the furore that greeted the visit of Clara Kimball Young is said to have made all other receptions pale in comparison. Mayors, governors, military and civic officials, society, all extended their courtesies to their beautiful guest. Miss Young voiced the sentiments of her press agent, Milton Crandall, when she declared that Mrs. Harding, mistress of the White House, could hardly have been better received.

Leaving Dallas, "Captivating Clara" boarded the train for Nashville. As the party approached the suburbs of the city, it found a notable delegation of city officials awaiting with a special train. This honor was unexpected and the Young party boarded the special, which was gayly decorated with flags and banners reading: "Welcome to Nashville, Clara Kimball Young." Arriving in the Tennessee capital, a multitude of cheering people greeted the Equity star. Not until Miss Young made a speech of acknowledgment was she allowed to proceed to her hotel. Here she began a round of honors that did not end till the next evening, when she left for Louisville.

As in Houston, San Antonio and Dallas, the mayor presented the star with gold keys to the city, and the ceremony was followed by an address by Miss Young from the balcony of her suite to the mobs below, in which she attacked censorship of the movies. Luncheons by the Rotary Club, Kiwanis, Knights of Pythias and other organizations followed. Miss Young made a tour of the principal industrial plants and shops of the town—all of which was faithfully recorded in the daily press. As in her previous visits, every opinion the Equity star pronounced, whether on politics or fashions, was "swallowed whole" by the dailies. When she made her personal appearance at the Old Mill Theatre in the evening, there was a stampede for the place that shook the building and police reserves were necessary to control the mobs. Popular admiration was aroused at Miss Young's oratorical powers, and the local film men extended an invitation to her to make a speaking tour of the Southwest on behalf of uncensored motion pictures.

An even greater ovation awaited Miss Young in Louisville. Front pages of the Post, Courier and Herald announced her arrival and printed photographs. A battery of staff cameramen pursued her. Reporters were lined up at the Hotel Snellbach, where her comments on the city and her views on motion pictures were recorded. A long interview on the relative merits of various colored eyes and beauty-aids was published the next day and created much local talk. Her wardrobe was described in minute detail. Editors of the women's pages flocked to gain an "earful."

After being given the keys of the city by Mayor Briggs, she was the guest of the Kiwanians, by whom she was voted an honorary member. A hundred questions were asked her at once and Miss Young's brilliant repartee stood her in good stead. The Equity star was the attraction of the auto show in Louisville and the doors had to be closed at noon because of the fans that came to see her. A luncheon by exhibitors of Louisville, presided over by George Maurer, manager of the Strand, and assisted by Lee Goldberg, the Equity franchise holder for the territory, followed in the evening. Miss Young made four appearances at Maurer's Strand, where "Hush!" was being shown.

A special train was ordered when Miss Young left Louisville for Tulsa, Oklahoma, her next stop. For several days after her departure, the press kept commenting on the record triumph of "Clara" and the indelible impression she made on the city. Meanwhile, Tulsa was abustle with preparations for their distinguished visitor. Mayor Evans arranged with E. O. Bittner, passenger agent of the Frisco lines, the main railroad artery of Tulsa, to post placards in trains, on platforms and generally throughout the city to the effect that the public should turn out in royal fashion to meet Clara Kimball Young at the station. When the party arrived, it found a forty-eight-piece band playing, surrounded by a multitude that applauded.

But the climax of her reception came a half hour later. Milton Crandall, Equity exploitation director and press agent of Miss Young on her tour, conceived the idea of having a public demonstration staged at the office of the largest newspaper in Tulsa, the World. A platform was set in front of the center window of the building, and Miss Young stepped out of the window onto the platform. The novelty of her appearance was the talk of the town. As the public reception took place in front of the newspaper building, naturally that paper was filled with stories about Miss Young.

A throng estimated at 7,000 greeted her in front of the World office. Traffic was held up and the streets jammed for blocks. Mayor Evans gave her the keys of the city. Her exit from the window onto the platform was striking. A front page of the "World" impeded her exit, so that she had to burst through it to get to the platform. Bouquets of roses further testified to the warmth of her reception.

Her reception in Oklahoma City was another triumph.

## *Extended European Tour*

News comes from the Lasky studio at Hollywood that Jeanie Macpherson, who has written nearly all of the scenarios for Cecil B. DeMille's special productions for Paramount, will soon leave California for an extended vacation in Europe. Miss Macpherson will visit England, France and Germany, in which countries she will see the latest European stage plays and will assemble material for future Cecil B. DeMille productions.

# *Brilliant Throng of Spectators at Lyric Sees the Premiere of "The Four Horsemen"*

BEFORE a brilliant and distinguished throng of spectators in the Lyric Theatre on the evening of Sunday, March 6, Metro's million-dollar picturization of Vicente Blasco Ibanez's famous novel, "The Four Horsemen of the Apocalypse," had its New York premiere.

This colossal photodrama, which is a Rex Ingram production from a screen adaptation by June Mathis, will be given a presentation of superlative distinction under the personal supervision of Dr. Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres.

Because of the extraordinary success of the Spanish author's novel on both sides of the Atlantic, the appearance of "The Four Horsemen" as a motion picture has been awaited with intense interest. Don Juan Riano and Dr. Tomas Le Breton, the Spanish and Argentine Ambassadors from Washington, and the official consular representatives in New York of Spanish speaking countries were invited, together with Archer M. Huntington and other officials of the Hispanic Society of America, and people prominent in many other lines.

Among those for whom reservations were made are the following: Don Ramon P. De Negri, Mexican Consul General, Don Eduardo Higginson, Consul General of Peru, Don Elejandro Berca, Consul General of Spain; Don Ernesto C. Perez, Consul General of Argentina; Don Emilio Edwads, Consul General of Chile, and Don Helio Lobo, Consul General of Brazil.

Dr. Nicholas Murray Butler, Prof. Brander Matthews, Prof. G. C. Odell, Dr. E. J. Wheeler, Dr. Frank Crane, John O'Hara Cosgrave, Winston Churchill, Frank A. Vanderlip, Ellis Parker Butler, Perriton Maxwell, Frank Crowninshield, Ray Long, Herbert Kaufman, Arthur Brisbane, Carl Hovey, Eugene V. Brewster, Sir Henry Arthur Jones, Brock Pemberton, Adolph Zukor, Luther Reed, Mr. and Mrs. John Emerson, Lee Shubert, Edgar Selwyn, John Drew, David Belasco, Morris Gest, A. H. Woods, were among others who were asked to attend.

With its colorful, picturesque episodes in the Argentine, its throbbing romance against the gay background of Paris, and its stirring, epic sweep of drama in the big Marne scenes, the screen version of "The Four Horsemen" offers unusual scope for musical interpretation. An elaborate music setting, rendered by a symphony orchestra, was specially arranged by Dr. Riesenfeld.

With the announcement of the premiere of "The Four Horsemen" comes the news from the publishers that this extraordinary novel has passed its 161st edition and is still in heavy demand. Many months ago it broke all records as a "best seller" in bookdom and its legion of readers throughout the United States alone is estimated at more than 10,000,000 persons.

# List of Books, Stories and Plays Picturized from September 1920 to January 1921 Inclusive

COMPILED BY JESSIE ROBB

***ABBOTT, ELEANOR HALLOWELL***
Old Dad—Louis B. Mayer, First National. Star, Mildred Harris Chaplin.

***ABDULLAH, ACHMED***
Honorable Gentleman, The (novel)—"Pagan Love" (screen title)—Hugo Ballin Productions, Inc., Hodkinson Release.

***ALLAIN, MARCEL AND SOUVESTRE, PIERRE***
Fantomas (mystery stories)—Fox Serial.

***AMES, ROBERT BENNET***
His Temporary Wife—Hodkinson. Featuring Rubye de Remer and Eugene Strong.

***ANDERSON, DAVID***
Blue Moon, The—American Film Co., Pathe Release.

***BENNETT, ARNOLD***
Great Adventure, The (play from the novel "Buried Alive")—Whitman Bennett Production. First National. Star, Lionel Barrymore.

***BERNSTEIN, HENRI***
Thief, The (play)—Fox. Star, Pearl White.

***BISSON AND CARRE***
La Veglione—"Her Beloved Villain" (screen title)—Realart. Star, Wanda Hawley.

***BOLTON, GUY AND WODEHOUSE, P. G.***
Oh, Lady, Lady! (play)—Realart. Star, Bebe Daniels.

***BRADLEY, MARY HASTINGS***
Palace of Darkened Windows, The (novel)—National Pictures, Select Release. Director, Henry Kolker.

***BRAND, MAX***
Fate's Honeymoon (novel)—"Thousand to One" (screen title)—J. Parker Read, Jr. Production, Associated Producers. Star, Hobart Bosworth.

***BUTLER, RACHEL BARTON***
Mama's Affair (play)—Joseph M. Schenck Production, First National. Anita Loos-John Emerson Adaptation. Star, Constance Talmadge.

***BUCHANAN, THOMPSON AND BRADY, WILLIAM A.***
Life (play)—William A. Brady Production.

***BURNET, DANA***
Blindness (novel) "Eyes of the Heart" (screen title)—Realart. Star, Mary Miles Minter.

***CHILD, RICHARD WASHBURN***
Heliotrope—Famous Players-Lasky. Cosmopolitan Production, Paramount Picture.

***CHURCHILL, WINSTON***
Inside of the Cup, The (novel)—Cosmopolitan Production, Famous Players-Lasky. Director, Albert Capellani.

***CLARKE, KENNETH B.***
Her Unwilling Husband—Jesse D. Hampton Production, Pathe Release. Star, Blanche Sweet.

***COBB, IRVIN***
Boys Will Be Boys—Goldwyn. Star, Will Rogers.

Life of the Party, The—Famous Players-Lasky. Star, Roscoe "Fatty" Arbuckle.

***CONNOR, RALPH***
Cameron of the Royal Mounted (novel)—Winnipeg Productions, Ltd., by arrangement with Dominion Film Co., Inc.

Foreigner, The (novel)—Winnipeg Productions, Ltd., by arrangement with Dominion Film Co., Inc.

Man From Glengarry, The (novel)—Catherine Curtis Corp. by arrangement with Dominion Film Co., Inc.

Sky Pilot, The (novel)—Catherine Curtis Corp., First National. All Star Cast. Director, King Vidor.

***COOKE, MARJORIE BENTON***
Girl Who Lived in the Woods, The (novel)—"Little 'Fraid Lady" (screen title)—Roberston-Cole. Star, Mae Marsh.

Her Husband's Friend—T. H. Ince Production, Paramount Picture. Star, Enid Bennet. Director, Fred Niblo.

***COOPER, JAMES FENIMORE***
Last of the Mohicans, The (novel)—Maurice Tourneur Production, Associated Producers.

***CURRAN, PEARL L.***
What Happened to Rose (short story)—Goldwyn. Star, Mabel Normand.

***CURWOOD, JAMES OLIVER***
Isobel or the Trail's End (novel)—George H. Davis Production. Featuring House Peters and Jane Novak.

***DAVIES, HUBERT HENRY***
Cousin Kate (play)—Vitagraph. Star, Alice Joyce. Director, Mrs. Sidney Drew.

***DAVIS, NORAH***
Other Woman, The (novel)—J. L. Frothingham Production, Hodkinson Release. All Star Cast.

***DAZEY, CHARLES T.***
Women Men Love (novel) — Simmons Douglas & Scheuer Release. Star, William Desmond.

***DAZEY, FRANK***
I Wonder If (short story)—"Silk Hosiery" (screen title)—Paramount Ince. Star, Enid Bennett. Director, Fred Niblo.

***DEELY, BARBARA LE MARR***
Little Grey Mouse, The (novel)—Fox. Star, Louise Lovely.

***DEJEANS, ELIZABETH***
Tiger's Coat, The—Dial Film Co., Hodkinson Release. Featuring Myrtle Stedman, Lawson Butt and Tina Modotti.

***DELL, ETHEL M.***
Hundredth Chance, The (novel)—Stoll Film Corp. of America, Pathe Release.

***DITRICHSTEIN, LEO AND HATTON, FREDERIC AND FANNIE***
Great Lover, the (play)—Goldwyn. All Star Cast.

***DYAR, RALPH E.***
Voice in the Dark, A (play)—Goldwyn. Director, Frank Lloyd.

***DOWST, HENRY PAYSON***
Alice in Underland (novel)—"Smiling All the Way" (screen title)—D. N. Schwab Production. Star, David Butler.

***ESMOND, H. V.***
When We Were Twenty-One (play)—Jesse D. Hampton Production, Pathe Release. Star, H. B. Warner.

***EVANS, LARRY AND KAUFMAN, GEO. S.***
Some One in the House (play)—Metro.

***FOSTER, DAVID SKAATS***
Road to London, The (novel)—Screenplays Productions, Inc. Star, Bryant Washburn.

***FOSTER, MAXIMILIAN***
Trap, The (novel)—"Highest Bidder, The" (screen title)—Goldwyn. Star, Madge Kennedy.

***FOX, JOHN, JR.***
Mountain Europa, A (novel) "Cumberland Romance, A" (screen title)—Realart. Star, Mary Miles Minter.

***FRAPPA, JEAN-JOSE AND MAZUEL, HENRI DUPUY***
L'Homme Riche (play) "Billions" (screen title)—Metro. Star, Nazimova.

***GILTNER, LEON GORDON***
Broadway Bubble, The—Vitagraph. Star, Corinne Griffith.

***GODDARD, CHARLES W. AND DICKEY, PAUL***
Misleading Lady, The (play) — Metro. Star, Bert Lytell.

***GOODCHILD, GEORGE***
Tigers' Cub, The—Fox. Star, Pearl White.

***GOODEN, HENRY ARTHUR***
Below the Dead Line—Ascher Productions, Inc.

***GOODMAN, JULES ECKERT***
Just Outside the Door (novel)—Weber Productions, Inc. Star, Edith Hallor.

***GOULDING, EDMUND***
Dangerous Paradise—Selznick. Featuring Louise Huff.

***GREENE, FRANCES NIMMO***
Devil to Pay, The—Robert Brunton Production, Pathe Release.

***GREY, ZANE***
U. P. Trail, The (novel)—Benj. B. Hampton Production, Hodkinson Release. Featuring Kathlyn Williams, Joseph J. Dowling, Robert McKim and Marguerite de la Motte.

***HAMBY, WILLIAM H.***
Red Foam (novel)—Selznick. Star, Zeena Keefe. Director, Ralph Ince.

***HAMILTON, COSMO***
Duke's Son (novel)—"Squandered Lives" (screen title)—Stoll Film Corp. of America, Pathe Release. Featuring Ivy Duke and Guy Newall.

His Friend and His Wife (novel)—"Midsummer Madness" (screen title)—Famous Players-Lasky. Featuring Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel. Director, William DeMille.

***HART, DANIEL L.***
Parish Priest, The (play)—Herman J. Garfield Production. Star, William Desmond.

***HENDERSON, JESSE E. AND BUXTON, HENRY J.***
Wanted A Blemish—"An Amateur Devil" (screen title)—Famous Players-Lasky. Star, Bryant Washburn.

***HENRY, CATHERINE***
Prisoners of Love—Betty Compson Production, Goldwyn Release. Star, Betty Compson.

***HILL, MARION***
Lure of Crooning Water, The (novel)—Stoll Film Corp. of America, Pathe Release.

***HOPE, ANTHONY***
Sophia (novel)—"Virgin of Paris, The" (screen title)—Allied Artists' Production, Harry Raver Release. Star, Diana Kareni.

***HOPWOOD, AVERY AND POLLOCK, CHANNING***
Clothes (play)—Metro. Featuring Olive Tell.

***HORNIMAN, ROY***
Education of Elizabeth, The — Adolph Zukor-Paramount. Star, Billie Burke.

***HORNUNG, E. W.***
Dead Men Tell No Tales — Vitagraph. Featuring Catherine Calvert, Percy Marmot, Holmes E. Herbert and George V. Seyffertitz.

***HOUGH, EMERSON***
Broken Gate, The (novel)—J. L. Frothingham Production, Hodkinson Release. Star, Bessie Barriscale. Featuring Joseph Kilgour, Marguerite De La Motte, Sam De Grasse, Arnold Gregg and Lloyd Bacon.

***HOUGHTON, STANLEY***
Hindle Wakes (play)—"Your Daughter and Mine" (screen title)—C. B. Price Co., Inc.

***HUGHES, RUPERT***
Canavan (novel)—"Hold Your Horses" (screen title)—Goldwyn. Star, Tom Moore.

***HURLBURT, WILLIAM***
Body and Soul—Metro. Star, Alice Lake.

***ISHAM, FREDERIC S.***
Half a Chance—Jesse D. Hampton Production, Pathe Release. Featuring Mahlon Hamilton and Lillian Rich.

***JACOBY, CARL***
Riddle Woman, The—Associated Exhibitors, Pathe Release. Star, Geraldine Farrar.

***JEFFERSON, L. V.***
No Man's Woman—Helen Gibson Production, Associated Photoplays, Inc. Star, Helen Gibson.

***JOHNSTON, WILLIAM***
House of Whispers—Robert Brunton Production, Hodkinson Release. Star, J. Warren Kerrigan.

***KIDDER, EDWARD E.***
Peaceful Valley—Arthur S. Kane Production, First National. Star, Charles Ray.

***KNOBLOCK, EDWARD***
Kismet (play) — Robertson-Cole. Star, Otis Skinner.

***LANDON, HERMAN***
Behind the Green Portieres (short story)—"Way Women Love, The" (screen title)—Arrow Film Corporation. Star, Rubye De Remer.

***LE BLANC, MAURICE***
"813"—Robertson-Cole. Featuring Wedgwood Nowell.

***LERNER, MARY***
Living Child, The (novel) "Breaking Point, The (screen title)—J. L. Frothingham Production, Hodkinson Release. Star, Bessie Barriscale.

***LEVIN, EWDINA***
Help Wanted, Male (novel)—Jesse D. Hampton Production, Pathe Release. Star, Blanche Sweet.

***LEWIS, RANDOLPH***
Forbidden Valley — J. Stuart Blackton Production, Pathe Release.

***LONDON, JACK***
Star Rover, The—A. C. E. Shurtliff, Inc. Metro Release.

***LONDON, MRS. JACK***
Brute Master, The—J. Parker Read Production, Hodkinson Release. Star, Hobart Bosworth.

***LONGFELLOW, HENRY WADSWORTH***
Courtship of Myles Standish (poem)—Associated Cinema Industries, Inc.

***LYNCH, JOHN***
Pleasure Seekers—Selznick Pictures. Star, Elaine Hammerstein.

***MacFARLANE, PETER CLARK***
Guile of Women (short story)—Goldwyn. Star, Will Rogers.

***MacGRATH, HAROLD***
Parrot & Co. (novel)—"Not Guilty" (screen title)—Albert Kaufman, Sidney Franklin Production, First National.

***MACK, WILLARD***
Common Sin, The—Hallmark. Featuring Grace Darling.

***MANDELSTAMM, VALENTIN***
Empire of Diamonds, The (novel) — Leonce Perret Production, Pathe Release. All Star Cast, Robert Elliot, Leon Mathot, Lucy Fox and Henry G. Sell.

***MAXWELL, W. B.***
Devil's Garden (novel)—Whitman Bennett Production, First National. Star, Lionel Barrymore.

***MAYO, MARGARET AND FIELD, SALISBURY***
Twin Beds (play)—First National. Stars, Mr. and Mrs. Carter De Haven.

***McCULLEY, JOHNSTON***
Curse of Capistrano (novel)—"Mark of Zorro, The" (screen title)—United Artists. Star, Douglas Fairbanks.

***McCUTCHEON, GEORGE BARR AND SMITH, WINCHELL***
Brewster's Millions (novel and play)—Famous Players-Lasky. Star, Roscoe "Fatty" Arbuckle.

***McCUTCHEON, GEORGE BARR***
Butterfly Man, The — Robertson-Cole. Star, Lew Cody.
City of Masks—Famous Players-Lasky. Star, Robert Warwick.

***McDERMOTT, JOHN***
Just Pals—Fox. Star, Buck Jones.

***McMACKIN, ARCHER***
Rookie's Return, The—T. H. Ince Production, Famous Players-Lasky. Star, Douglas MacLean.

***MEARS, MARY***
Forbidden Thing—Allan Dwan Production, Associated Producers.

***MERRICK, LEONARD***
Conrad in Quest of His Youth (novel)—Famous Players-Lasky, Paramount. Star, Thomas Meighan.

***MIDDLETON, GEORGE***
What Women Want—Pioneer Production. Star, Louise Huff.

***MIDDLETON, GEORGE AND BOLTON, GUY***
Polly With a Past (play)—Metro. Star, Ina Claire.

***MILLER, ALICE DUER***
Calderon's Prisoner (novel) "Something Different" (scren title)—Realart. Star, Constance Binney.

***MITCHELL, LANGDON***
New York Idea, The (play) — Realart. Star, Alice Brady.

***MOFFET, GRAHAM***
Bunty Pulls the Strings (play)—Goldwyn.

***MOLNAR, FRANZ***
Devil, The (play)—Associated Exhibitors, Inc., Pathe Release. Star, George Arliss.

***MOROSCO-HARRIS***
So Long Letty (play)—Al Christie Production, Robertson-Cole Release.

***MOROSO, JOHN***
Dice of Destiny—Jesse D. Hampton Production, Pathe Release. Star, H. B. Warner.

***MORRIS, GOUVENEUR***
Penalty, The (novel)—Goldwyn Studios and Rex Beach. Featuring Lon Chaney. Director, Wallace Worsley.

***NEIDIG, WILLIAM J.***
Snob, The (short story)—Realart. Star, Wanda Hawley and All Star Cast.

***NORRIS, KATHLEEN***
Harriet and the Piper (novel)—Louis B. Maper Production, First National. Star, Anita Stewart.

***PAN***
Furnace, The (novel)—Realart. William D. Taylor Production. All Star Cart, including Agnes Ayers, Jerome Patrick, Milton Sills and Theodore Roberts.

***PHILLIPS, PAGE***
Coast of Opportunity, The—Robert Brunton Production, Hodkinson Release. Star, J. Warren Kerrigan.

***PINERO, SIR ARTHUR WING***
Iris (play)—"A Slave of Vanity" (screen title)—Robertson-Cole. Star, Pauline Frederick.
Profligate, The (play)—"Truth About Husbands, The" (screen title)—Whitman Bennet Production, First National.

***POLLACK, CHANNING AND HENRY, O.***
Roads of Destiny (play by Pollock from short story by Henry)—Goldwyn. Star, Pauline Frederick.

***PRESCOTT, MARGARET***
Sowing of Alderson Cree, The (novel)—"Seeds of Vengeance" (screen title)—C. R. Macauley Photoplays, Inc., Select Release.

***RALEIGH, CECIL***
Fatal Hour, The—Metro. All Star Cast.
Hearts Are Trumps (play)—Mero.

***REED, LUTHER***
Lure of Youth—Metro. Star. Gareth Hughes.

***RINEHART, MARY ROBERTS***
Emipre Builders, The (novel) — "It's a Great Life" (screen title)—Goldwyn.

***REID, MYRTLE***
Lavender and Old Lace (novel)—Renco Film Co., Inc., Dominion Film Co. Release.

***REID, OPIE***
Jucklins, The (novel)—Famous Players-Lasky. Featuring Monte Blue.

***REYNOLDS, MRS. BAILLIE***
Daughter Pays, The — Selznick. Star, Elaine Hammerstein.

***ROBERTS, WILLIAM L.***
Fighting Parson, The (novel) — "Hell's Oasis" (screen title)—Independent Films. Star, Neal Hart.

***ROBINS, ELIZABETH***
Dark Lantern, A—Realart. Star, Alice Brady.

***RYAN, MARAH ELLIS***
That Girl, Montana (novel) — Jesse D. Hampton Production, Pathe Release. Star, Blanche Sweet.

***SABATINI, RAFAEL***
Tavern Knight, The (novel)—Stoll Film Corp. of America, Pathe Release.

***SHARP, MADALINE***
Chessboard, The (novel) "Dangerous Business" (screen title)—Joseph M. Schenck Production, First National. Star, Constance Talmadge. An Anita Loos-John Emerson Adaptation.

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## *JANUARY TO SEPTEMBER*, 1920

*(Omitted from the list published in issue of October 23)*

***BELMONT, CHARLES DAVIS***
Nothing a Year (novel.)—"A Woman's Business" (screen title)—Jans Pictures Corporation. Featuring Olive Tell.

***DAZEY, FRANK AND OSUM, LEIGHTON***
Woman Game, The (novel)—Selznick Pictures. Star, Slaine Hammerstein.

***FOX, JOHN, JR.***
The Little Shepherd of Kingdom Come (novel)—Goldwyn. Star, Jack Pickford.

***HAMILTON, COSMO***
Week End, The (novel)—American Production, Pathe Release. Star, Marguerite Fisher.

***HARRIS, CORRA***
Making Her His Wife (novel)—"Husbands and Wives" (screen title)—Gaumont Production. Star. Vivian Martin.

***HARROWER, JOHN BOOTH***
Family Honor, The (novel)—First National. Featuring Florence Vidor.

***HATTON, FREDERIC AND FANNIE***
Walkoffs, The (novel)Metro. Star, May Allison.

***JOHNSON, OWEN***
Woman Gives, The—First National. Star, Norma Talmadge.

***JACKSON, ARTHUR***
Leave It to Me (novel)—Fox. Star, William Russell.

***JOSEPHSON, JULIEN***
Red Hot Dollars (novel)—Paramount-Artcraft. Star, Charles Ray.

***LE BRANDT, JOSEPH***
Prey, The (novel)—Vitagraph. Star, Alice Joyce.

***McCUTCHEON, GEORGE BARR***
Butterfly Man, The (novel)—Robertson-Cole. Star, Lew Cody.

***MANSFIELD, SCOTT***
Behind Red Curtains (novel) "One Hour Before Dawn" (screen title)—Blackton Production, Pathe Release. Star, H. B. Warner.

***MUMFORD, ELLA WATTS***
Sick-A-Bed (novel) — Famous Players-Lasky. Star, Wallace Reid.

***RINEHART, MARY ROBERTS***
Dangerous Days (novel)—Goldwyn.

***RIVES, AMELIE***
Fear Market, The (play)—Realart. Star, Alice Brady.

***ROACH, J. ANTHONY***
Faith (novel)—Fox Production. Star, Peggy Hyland.

***ROWLAND, HENRY***
Duds (novel) — Goldwyn. Star, Tom Moore.
Peddler of Lies, The—Universal. Featuring Frank Mayo and Ora Carew.

***RYAN, MARY ELLIS***
For the Soul of Rafael (novel)—Equity Production. Star, Clara Kimball Young.

***SALTUS, EDGAR***
Paliser Case, The — Goldwyn. Star, Pauline Frederick.

***SAYRE, CAROLINE***
Live Sparks (novel)—Brunton Production.

*(Continued on following page)*

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*SINCLAIR, UPTON*
Money Changers, The (novel)—Benj. B. Hampton Production, Pathe Release.

*SMITH, F. HOPKINSON*
Felix O'Day (novel)—Jesse D. Hampton Production, Pathe Release. Star, H. B. Warner.

*SMITH, GARRET*
Old Hutch Lives Up to It — "Honest Hutch" (screen title)—Goldwyn. Star, Will Rogers.

*SMITH, WINCHELL AND MAPES, VICTOR*
New Henrietta, The (play) — "Saphead, The" (screen title)—Metro. Stars, William Crane and Buster Keaton.

*SOLTER, HARRY*
Sage Hen, The (novel) — Edgar Lewis Production, Pathe Release. Featuring Gladys Brockwell, Lillian Rich and Wallace MacDonald.

*SOUTAR, ANDREW*
Beggar in Purple—Edgar Lewis Production, Pathe Release.

*STORRS, MARGUERITE C.*
Beautifully Trimmed — Universal. Star, Carmel Myers.

*STOWERS, FREDERICK*
Nineteen and Phyllis—Arthur S. Kane, First National. Star, Charles Ray.

*STRINGER, ARTHUR*
Waffle Iron, The (short story)—"Are All Men Alike?" (screen title)—Metro. Star, May Allison.

*TERHUNE, ALBERT PAYSON*
Frontier of the Stars (novel)—Famous Players-Lasky. Star, Thomas Meighan. Director, Charles Maigne.
Truant Husband, The (novel)—Rockett Film Corporation, Hodkinson Release. Featuring Mahlon Hamilton, Betty Blythe and Francelia Billington.

*TOLER, SIDNEY*
Tiger Lady, The (play)—"Bait, The" (screen title)—Maurice Tourneur Production, Paramount. Star, Hope Hampton.

*VAN LOAN, H. H.*
Great Redeemer, The—Metro. All Star, House Peters.
Wonderful Chance — Selznick. Star, Eugene O'Brien.

*VERNON, H. M. AND OWEN, HAROLD*
Mr. Wu (play) — Stoll Film Corp. of America, Pathe Release.

*WARD, MRS. HUMPHREY*
Marriage of William Ashe, The (novel)—Metro. Star, May Allison.

*WEIMAN, RITA*
Madame Peacock (novel)—Metro. Star, Nazimova.

*WESTCOTT, F. N.*
Dabney Todd (novel) — "Down Home" (screen title)—Willat Production, Hodkinson Release.

*WHITE, STEWART EDWARD*
Killer, The—Hampton, Pathe. Featuring Frank Campeau.

*WILLIAMS, BEN AMES*
Black Pawl (novel) — "Godless Men" (screen title)—Goldwyn.
Great Accident, The — Goldwyn. Star, Tom Moore.
Toujours de L'Audace (short story)—"Always Audacious" (screen title) — Famous Players-Lasky. Star, Wallace Reid.

*WILLIAMSON, C. N. AND A. M.*
Second Latchkey, The (novel) — "My Lady's Latchkey" (screen title)—First National. Star, Katherine MacDonald.

*WILSON, AUGUSTA J. EVANS*
At the Mercy of Tiberius (novel)—"Price of Silence, The" (screen title)—Sunrise Pictures Corp. Star, Peggy Hyland.

*WILSON, HARRY LEON*
Spenders, The (novel)—Benj. B. Hampton Production, Pathe Release.

*WODEHOUSE, P. G.*
Their Mutual Child (novel) — American Film Co., Inc., Pathe Release. Star, Margarita Fisher.

*SCOTT, LEROY*
Mary Regan (novel)—"Partners of the Night" (screen title)—Goldwyn.

*SCOTT, MANSFIELD*
Behind Red Curtains (novel)—"One Hour Before Dawn"—(screen title)—Pathe. Star, H. B. Warner.

*SELTZER, CHARLES ALDEN*
Drag Harlan—Fox. Star, William Farnum.
Firebrand Trevision — Fox. Star, Buck Jones.
Forbidden Trails—Fox. Star, Buck Jones.

*STEVENSON, ROBERT LOUIS*
Dr. Jeкyl and Mr. Hyde (novel)—Pioneer Production. Star, Sheldon Lewis.

*TULLEY, MAY AND RABBELL, DU VERNET*
His Wife's Money (novel)—Selznick Pictures. Star, Eugene O'Brien.

*VEILLER, BAYARD*
Primrose Path, The (play) — "Burnt Wings" (screen title)—Universal Production. Featuring Josephine Hill and Frank Mayo.

*WILLIAMSON, C. N. AND A. M.*
Guests of Hercules (novel) — "Passion's Playground" (screen title)—First National. Star, Katherine MacDonald.

*WILLIAMS, BEN AMES*
Man Who Had Everything, The (novel)—Goldwyn. Star, Jack Pickford.

*WONDERLY, W. CAREY*
Rouge and Riches—Universal Production. Star, Mary MacLaren.

*WOODHOUSE, J. STEWART*
Double Speed — Famous Players-Lasky. Star, Wallace Reid.

*WRIGHT, HAROLD BELL*
Shepherd of the Hills, The—W. T. Gaskell. Faturing Harry Lonsdale.

*WYATT, FRANK AND MORRIS, WILLIAM*
Mrs. Temple's Telegram — Famous Players-Lasky. Star, Wanda Hawley.

*WYLIE, I. A. R.*
Stronger Than Death—Metro. Star, Nazimova.
Temple of Dawn (novel)—"Price of Redemption" (screen title)—Metro. Star, Bert Lytell.

*YOUNG, F. E. MILLS*
Thou Art the Man — Famous Players-Lasky. Star, Robert Warwick.

*ZANGWILL, ISRAEL*
Merely Mary Ann (play)—Fox Production. Star, Shirley Mason.
Nurse Marjorie—Realart. Star, Mary Miles Minter.

## CORRECTION

*OSMON, LEIGHTON GRAVES*
Fortune Teller, The (play)—Robertson-Cole. Star, Marjorie Rambeau.

# *Ziehm Sails for Germany to Supervise Sales of Goldwyn Productions Abroad*

ARTHUR ZIEHM, foreign sales manager for Goldwyn, will sail for Germany on March 10 to take charge of the sales of the Goldwyn product in all countries of Europe. He will make his headquarters in Berlin. Mr. Ziehm has been well known in the motion picture industry of this country for a number of years, part of the time as Goldwyn's foreign sales manager. His contract with Goldwyn has just been renewed for a term of years.

Mr. Ziehm will meet Samuel Goldwyn, president of Goldwyn Pictures Corporation, who is now in Europe, in Berlin, and together they will visit Italy, France and other countries on the continent, looking into the film situation generally. It is planned to greatly increase the sales of Goldwyn productions in the various countries of Europe.

Mr. Ziehm returned recently from spending several months in Europe and at that time reported that there was an excellent demand there for the best in American motion pictures, and predicted that, with proper stimulation on the part of American producers and distributors, the market for American-made films would be materially expanded.

*THE ARRIVAL*
*Conway Tearle in his new Selznick picture called "Bucking the Tiger"*

# *United Artists to Have Branch Office in Cuba*

Max Ehrenreich, who has been identified with the New York exchange of United Artists Corporation since its organization, sails for Cuba on Saturday, March 12, to open the first branch office of the "Big Four" in that part of the world.

Plans for foreign distribution recently announced by Hiram Abrams set forth the immediate activities of the company for the inauguration of the distribution of the "Big Four" product both in Europe and in Latin and South America.

The office in Havana will be the first of a series of offices or sub-offices that will eventually distribute the "Big Four" product in Cuba, Porto Rico, the Bahama Islands, Jamaica, Haiti, the Windward and Leeward Islands, etc.

# *Still Another Theatre*

With three large theatres in course of construction within a block on Market street and plans completed for another on Post street, it would seem that San Francisco is faring well along the line of theatre construction, but a fifth is planned and efforts will be made to have it completed by the end of the year. Homer F. Curran, of the Curran Theatre, has secured a site on Geary street, near the Columbia Theatre, and will erect a new house in conjunction with the Shubert interests. The property secured is 137 feet square and a house with a seating capacity of 2,000 is planned.

# Frothingham Signs Contract to Release Four Films Through Associated Exhibitors

F. B. WARREN, general manager of distribution of Associated Producers, Inc., announces the signing of a contract with J. L. Frothingham of Los Angeles and New York for the distribution by A. P. of four J. L. Frothingham Productions within a period of a year, the first release to be made a month hence in April.

This contract was closed in New York last week by Mr. Frothingham and Mr. Warren and the first production is now announced to be Peter B. Kyne's highly popular story, "The Ten Dollar Raise," with an all-star cast, including Marguerite de la Motte, and Pat O'Malley.

Among productions Mr. Frothingham has directed are Stewart Edward White's story of the Dakotas, "The Westerners," "The Sage Brushers," "Mutiny of the Elsimore," "Burning Daylight" and "Blind Youth."

Mr. Frothingham's productions for A. P. release will be made, as have his past productions for other organizations, at the Brunton studios in Los Angeles.

Tentatively April 24 has been set as the release date for "The Ten Dollar Raise," and a heavy preliminary exploitation campaign will be made in its behalf, according to reports. The Frothingham productions will be sold by Associated Producers either under a four-picture unit contract or singly on a spot booking basis as the country's exhibitors themselves desire. The contract executed with Mr. Frothingham is similar to the one recently signed with King Vidor for the distribution by A. P. of four King Vidor special productions within a period of a year.

## E. E. Shauer Tells of Record Film Shipment

A new record for film shipments was established by the foreign department of the Famous Players-Lasky Corporation, during the week of February 14, according to an announcement made by E. E. Shauer, assistant treasurer and in charge of the foreign department. In that week approximately 1,500,000 feet of film were placed on board ships in New York harbor for all corners of the world. This is enough film to provide 187 two-hour shows, which if run the average 240 times, would equal 44,880 distinct performances. Placed end to end these 1,500 reels of film would measure approximately 300 miles.

"These extraordinary shipments of Paramount film indicate that the export business, insofar as the Famous Players-Lasky Corporation is concerned, is in a healthy state," said Mr. Shauer.

## Quebec Censors' Salaries Are Materially Increased

The members of the Quebec Board of Moving Picture Censors have received a comparatively big boost in salary as a result of the adoption of a resolution by the Provincial Legislature on March 2. The annual salary of the board chairman was raised from $1,000 to $1,600, while the income provided for the two other members of the board was increased exactly 100 per cent., the old pay of $600 being doubled to $1,200.

Not long ago exchange officials and theatre managers complained that the provincial censors were not being paid according to the importance of their duties, and the statement has been made that a guardian of the people's morals should be granted a substantial salary in view of the power with which he is vested. The recent legislation provides for considerable increases, but the new scale is not such as would cause a scramble in case of a vacancy, it is considered.

## Richard Bennett Trains to Be Picture Director

Richard Bennett, whose work in Brieux's "Damaged Goods" and Eugene O'Neill's "Beyond the Horizon" stamped him as one of America's foremost actors, has left the stage and signed a contract to study motion picture production with a view to becoming a director. Mr. Bennett left yesterday for Hollywood where he will go to work immediately in the Lasky studio.

Mr. Bennett's entrance into motion picture work is similar to that of Penrhyn Stanlaws, the famous illustrator, who gave up painting to study picture direction, and after a year of study is now about to direct his first production, "At the End of the World," starring Betty Compson. Like Mr. Stanlaws, Mr. Bennett will serve an apprenticeship under one of the leading Paramount directors and will study all the various phases of picture production.

## Capt. Wheeler Organizes Own Production Company

A recent incorporation is Wheeler Productions, headed by Captain Clifford Slater Wheeler, who, prior to his service with the French mission in Siberia had taken an active part in the producing, writing and acting of a number of important productions.

While in partnership with William Moore Patch, Captain Wheeler assisted financially in the exploitation and producing of such plays as "The Sweetheart Shop" and "It's Up to You." Studio space is being leased at Universal City, Cal., for the production of various picture enterprises. The theme of the pictures, now in the making, will touch upon national vital topics portrayed in a dramatically vivid form.

## "Manhandling Ethel" to Be a Vignola Film

With "Redemption Cove" completed in every detail and ready for release by Paramount in the spring, Director Robert G. Vignola has begun the production of his first single star picture for Cosmopolitan-Paramount at the International studios.

Marion Davies will star under Mr. Vignola's direction. The vehicle is a Frank R. Adams story, "Manhandling Ethel," which was published recently in Cosmopolitan Magazine. Luther R. Reed wrote the scenario.

"Manhandling Ethel" is a story with a popular appeal, it is said. It is the romance of a head-strong girl who wanted her own way in love, and it is believed will find popular favor with all classes. A cast of unusual excellence is being assembled to support Miss Davies, it is stated.

## Employes Plan Meeting

The employes of the New Mission and the Realart Theatres of San Francisco, conducted as a part of the Kahn & Greenfield circuit, has inaugurated the plan of holding a get-together meeting every two months for social purposes. The first affair of this kind was held recently in the beautiful foyer of the New York Mission Theatre.

## "Straight Is the Way" Unanimously Acclaimed

A unanimous acclamation was accorded Robert G. Vignola's special production for Cosmopolitan Paramount, "Straight Is the Way," by the critics of the New York newspapers last week when it opened for an engagement at the Rivoli Theatre.

Without a single exception the critics gave unstinted praise to Mr. Vignola's latest production, praising the director for his success in transferring Ethel Watts Mumford's short story to the screen, and ranking it with the best that the silver sheet has had to offer in recent months. The box office receipts reached an exceptional mark.

## Incorporations

The following companies have incorporated to enter the motion picture business in New York State, during the past few days. The amount of capitalization, together with the directors, is given. Helen Dwan Productions, $1,000, J. P. Phillips, E. I. Devlin, Jr., Edward C. Fisher, New York; Brownie Comedie, Inc., $60,000, A. E. Baerman, W. J. Russell, Alfred Ross, Brooklyn; MacAdams Pictures, $352,500, Marion MacAdams, Thos. H. Graydon, S. H. Watson, New York City; Valkyrie Pictures Corporation, $100,000, Charles Gumalesis, Morris Gisnet, Robert L. Noah, New York.

# Lon Chaney and Leatrice Joy Signed for Leads in New Goldwyn Production

LON CHANEY, who acted for Goldwyn-Eminent Authors the lead in the picturization of Gouverneur Morris' novel, "The Penalty," and is just finishing for the same organization the male lead in a Leroy Scott original, "The Night Rose," has been signed to play the chief male role in a Gouverneur Morris original story, tentatively called "The Ace of Hearts," production on which will soon begin at the Culver City studios under the direction of Wallace Worsley.

Leatrice Joy, who played the chief feminine role in Mr. Morris' first original photoplay, "A Tale of Two Worlds," and who played opposite Lon Chaney in "The Night Rose," now nearing completion, will act the leading feminine role in "The Ace of Hearts." Director Worsley, Casting Director Clifford Robertson and Vice-President Abraham Lehr are now in consultation concerning the selection of the cast.

"The Ace of Hearts" is Gouverneur Morris' third original scenario for the Goldwyn-Rex Beach Eminent Authors combination, the first having been "A Tale of Two Worlds," photography on which was recently completed, with "The Purple Flask" second. He is now writing a fourth original called at present "The Hangman."

*GIRL OF THE RANGE*
*Colleen Moore in Catherine Curtis production, "The Sky Pilot," to be released by First National*

## Bill Hart Decides to Take a Long Vacation

There have been many conflicting rumors during the past year regarding what Bill Hart would do when he completed his contract with Paramount which called for nine special productions.

When interviewed, Mr. Hart explained: "I am going to enjoy a long vacation. For seven years I have worked every day making motion pictures. The picture which I have just completed is my ninth and last for the present. I am now four pictures ahead of my Paramount schedule. I have no plans of any kind for the future.

"A few weeks ago I purchased a little ranch in the hills not far from Los Angeles and I hope to enjoy many days in the outdoors. I simply want to feel that I am absolutely free."

## United Artists Men Sail to Establish Exchanges

The first delegation to be sent to Europe by Hiram Abrams to look after the distribution of the "Big Four" products in England and on the continent, is sailing on Saturday, March 12, for London. As previously announced, exchanges are to be established immediately in London, Birmingham, Leeds, Glasgow and Cardiff and an exchange will be opened in Paris. Others will follow as soon as possible.

A. C. Berman, who has been sales manager of the New York exchange of United Artists, heads the party. He will go to London. He will be assisted by F. Wynne-Jones, who has for a long time been connected with the Griffith organization. Mr. Wynne-Jones is sailing with Mr. Berman. A third member of the party is E. B. Shanks, who goes abroad to be treasurer. Mr. Shanks was formerly connected with the Mary Pickford Productions Corporation.

## Movies for Farmers

Several reels of motion pictures of interest to farmers, which were furnished by Talbot County Farm Agent E. P. Walls, were shown at the courthouse at Easton, Md., on February 22, before a gathering of about 2,000, including the farmers and their families who had assembled to attend a rally as the guests of the Farm Federation.

# Vitagraph's Hollywood Studio a Bee-Hive of Activity; Many Pictures Being Made

ONE of the bee-hives of activity on the West Coast these days is the Vitagraph studio at Hollywood. Albert E. Smith, president of that company, arrived there some few weeks ago with the year's production plans, and this week had the satisfaction of seeing two special productions of record size started—not the actual filming, as yet, for both are difficult stories to cast, and the selection of types will take at least a couple of weeks.

George Randolph Chester has commenced casting the principal characters for "The Son of Wallingford," which he recently completed in fiction form, and which he will direct for the screen.

Within the next few days preparations will be under way for "Flower of the North," one of the most popular James Oliver Curwood novels, which will be made into a seven-reel production by David Smith. Earle Williams, who recently finished "It Can't Be Done," is well under way in the filming of Wyndham Martyn's "The Secret of the Silver Car."

Antonio Moreno will start another feature production very shortly, under the direction of Chester Bennett. William Duncan and Edith Johnson, co-stars in "Fighting Fate," their chapter-play, have finished actual camera work on this production.

Joe Ryan and his western unit, filming "The Purple Riders," will soon finish the few scenes of the later episodes that remain to be filmed. Larry Semon is on "The Rent Collector." This will follow "The Hick." The Jimmy Aubrey unit, under the direction of Jess Robbins, is preparing to start a new comedy.

## Has Selected Kinograms

The Ambassador, the splendid new Los Angeles theatre in the Ambassador Hotel has selected the super Kinograms which are being released through Educational Exchanges as its news weekly. The selection was made by S. Barret McCormick, its managing director and formerly in the same post at the Circle Theatre, Indianapolis. The Ambassador is showing only feature pictures at its initial showing, and for a single week.

## To Play in Experience

Nita Naldi, who won fame with her Italian beauty in "The Passing Show of 1918" and the "Century Midnight Whirl" and as the Italian dancer in Paramount's "Dr. Jekyll and Mr. Hyde," has been chosen for the role of "Passion" in "Experience," George V. Hobart's allegorical play which is now being picturized by Paramount under direction of George Fitzmaurice.

# International Church Film Corporation Supplies 60 Northern New York Churches

SIXTY churches in central and northern New York are now being served by the International Church Film Corporation, which opened headquarters in Albany last November and which has just moved into more modern headquarters in the Enterprise building. In addition to the churches, the company is also providing films to Y. M. C. A.'s. While the company was capitalized at the time of its incorporation last fall for $50,000, only about $12,000 of this amount has been raised, chiefly among residents in Troy, N. Y. Foster W. Taylor is the Albany manager.

Mr. Taylor said that the business thus far done, and which included the sixty churches, was solely through correspondence, and that there was an ever increasing demand for religious film. Film has been supplied to the three Albany Y. M. C. A.'s, while Dr. Storey, of the Trinity Episcopal Church in Albany, has found the film one of the best drawing cards possible. The State Street M. E. Church of Troy as well as the First M. E. Church of Gloversville are also using the film to excellent advantage.

Among some of the films now being exploited are "The Good Samaritan," "Modern Ruth" and "By Their Faults." The music and the scripture all fit in with the film, this being a part of this service by the company.

## Directors Body Gives Date of Annual Ball

Elaborate preparations are under way for the third annual Motion Picture Directors' Association ball, which is scheduled for Saturday, April 2, and to be held in the Gold Room of the Hotel Astor. It will be a supper-dance, dining service beginning at midnight.

The committee on entertainment is planning the usual unique surprises, and artists who will appear on the program are among the greatest in the amusement profession.

The gathering is to be limited to 700. Already reservations for boxes are rapidly being made by members, producers and names prominent in the acting profession, both upon the stage and screen.

## C. K. D. Walsh Elected President of Prizma

At a meeting of the board of directors of Prizma, Inc., producers of Prizma master pictures in nature's colors, held March 2, the following officers were elected for the ensuing year: President and treasurer, C. K. D. Walsh; vice-president, Carroll H. Dunning and Howard G. Stokes; secretary, George Kelley; technical advisor and assistant treasurer, William V. D. Kelley.

Mr. Walsh, who has been vice-president and treasurer of Prizma for the past two years, succeeds as president Lee Benoist, who retires to devote his time to Lee Benoist & Co.

### *No Policy Change*

Mr. Dunning and Mr. Stokes, re-elected vice-presidents, have been identified with Prizma for three and two years, respectively, as executives. Mr. William V. D. Kelley, re-elected technical advisor and assistant treasurer, is the inventor of the Prizma processes. While no announcement was made by Mr. Walsh as to future policies, it is understood that there will be no change in the present plan of production.

## London's Experiment

News by pictures while you dine is to be an experimental feature at six big restaurants in London this spring. A new portable camera will show the news of the day. The lights will be dimmed, not extinguished.

# News of the West Coast

By A.H.GIEBLER

## *Architecture of New Willat Studio Unique*

The new studio to be built on Washington Boulevard in Culver City for the Willat Productions, Inc., is to be a departure from the conventional type of studio, if the plans of Harold G. Oliver, technical director for the Willat company, are followed in the construction of the plant. The main approach to the studio will be reached over a cobblestone bridge, across a Venetian lake that will extend the entire width of the administration building. The reception hall in the administration building will extend from the front to the rear and the ceiling of the hall will be the gable that forms the roof of the building. A huge cobblestone fireplace will fill most of the space in the rear of the hall, with appropriate nooks and seats at the sides. Balconies upon which the offices on the second floor open will flank either side of the hall. The dressing rooms will extend from the administration building to the end of the studio property in the rear. The exterior of the administration building will be adobe, roofed with varicolored shingles, to give it a futuristic effect.

## *Pacific Studio Expands*

The Pacific Film Company in Culver City, has just perfected plans for new buildings to be erected within the next few weeks on the studio lot. One of the new buildings will be a stage, 100 by 130 feet, and an office building of Mission architecture to departments. A White Cap one-reel comedy, featuring George Ovey, is being turned out every other week.

## *Roach Expands Studio*

Hal E. Roach, producer of comedies and serials for the Pathe program, is expanding his studio facilities by the erection of a new stage, 100 by 200 feet, and a new dressing room section on the studio lot in Culver City. Early in March Ruth Roland is to begin on a series of pictures at the Roach plant. The first of these is entitled "The Golden Canyon," and Director W. S. Van Dyke is now attending to the necessary preliminaries before he starts shooting. Gaylord Lloyd, brother of Harold, is to be featured in a series of one-reel comedies, under the direction of Alf Goulding. The regular output of Harold Lloyd two-reel comedies and the Harry "Snub" Pollard comedies, will continue to be produced on schedule time.

## *Smith On Coast*

Albert E. Smith, president of Vitagraph, has again come to the coast to launch two big productions at the western Vitagraph plant in Hollywood. These two productions will be "Flower of the North," and "The Son of Wallingford." George Randolph Chester, author of the latter story, accompanied Mr. Smith, and will assist in the preparations for filming his story.

## *Educational Head Leaves*

E. W. Hammons, president of Educational Films Corporation, has left for New York, after a short stay on the coast, where he attended to various business matters concerning productions released through Educational.

## *Murray Off to New York*

Charlie Murray, of Sennett comedy fame, has gone to New York, called there by the illness of a relative, instead of to Honolulu, where he had planned to spend a month or two before starting on a cross-continent vaudeville tour.

## *Asher Leaves for New York*

E. M. Asher, personal representative for Mack Sennett, left this week for New York on business connected with Sennett productions. It is possible that Mr. Asher will also visit England, France and Belgium before he returns to the coast.

## *New Theatre Planned*

A new picture theatre is to be erected on Western avenue, between Fourth and Fifth streets, in the near future by Gore Brothers, Ramish and Sol Lesser. The site for the proposed theatre covers 110 by 150 feet, and the playhouse will be built after the modern style of architecture. More than 500 loge chairs will be installed, and an orchestral organ has been provided for. The Hollywood Theatres Company, under the direction of Swope, Grant and Young, will actively manage the house.

## *Closed for Month*

The Mack Sennett studio, upon finishing "Heartbalm," a five-reel romantic comedy, and having completed Paramount contract for two-reel comedies, has closed down for a month, and the Sennett players have all gone off on long contemplated vacations. Besides "Heartbalm" another five-reel production with the working title of "Furnished Rooms," is ready for the cutting room. When the studio re-opens again it will be to produce a series of five or six reel romantic comedies in addition to the short subjects for release by Associated Producers.

## *Ludvigh Visits Studio*

Interested visitors at the Lasky studio recently were Mr. and Mrs. Elek J. Ludvigh of New York, the former being the recently elected treasurer of Famous Players-Lasky Corporation. Mr. Ludvigh has been secretary of the organization since its formation as well as chief counsel, but oddly enough had never visited the Lasky studio. The visitors were escorted by Jesse L. Lasky, first vice-president; General Manager Charles Eyton and Studio Manager Fred Kley.

## *Filming a Sprinter*

The Ontario Government has turned to moving pictures as a medium through which to encourage amateur athletics and physical training. The Provincial authorities have announced that moving pictures will be taken of Bobby Kerr of Hamilton, twice an Olympic champion, so that his style as a sprinter may be studied by school pupils and others. This will be only one of many educational films.

## *New Theatre to Be Built in Portland*

A suburban theatre of a type new to Portland, Oregon, will be built at East 39th and Hawthorne avenue, according to the announcement by Gus Metzger, owner of the Rivoli. Construction will begin in sixty days. The cost of the ground was stated as $15,000 and $75,000 will be expended on the building, which will occupy the lot, 120 by 120 feet.

The new showshop wil be modelled after suburban houses in San Francisco and Los Angeles and will seat 1,500. There will be no balcony but considerable of the seating capacity will be provided for by an incline. A Wurlitzer unit orchestra will supply the music.

## *Mrs. Riesenfeld Makes Debut as Soloist Soon*

When Mabel Dunning, soprano, makes her debut in Aeolian Hall on Monday afternoon, March 21, the music-loving public will not only hear a delightful voice but will be present at the climax—or the beginning of the climax—of one of the most charming real stories of New York life.

Mabel Dunning is the beautiful wife of Hugo Riesenfeld, conductor and director of the Rivoli, Rialto and Criterion Theatres. Eight years ago, when Mr. Riesenfeld was a struggling musician, concert master of the Manhattan Opera Company, he married the young singer, who was then on the road to fame as a soloist with the Irving Place Opera Company.

The young wife gave up her opportunities for fame as a singer to become a true wife for Mr. Riesenfeld, when, two years after the marriage, a girl was born. Now that her husband is almost an established institution in the music and theatrical world, and their child is six years old, she finds she has time for music.

## *Century Comedies Signs Director and Dog-Star*

Fred Fishbach, well known as a comedy director, and "Brownie," the Century Wonder Dog, have extended their contracts with the Century Film Corporation, it is announced by Julius Stern, president.

Fishbach has been with the Century company for more than a year and has made some of that company's most successful comedies. He has been particularly successful in making pictures in which "Brownie," the clever canine, has been featured. Fishbach also made several of the first popular "lion" comedies. He has signed up with Century for two more years.

## *Theatre to Close*

Announcement is made that the Strand Theatre, Ottawa, is to close to make way for a large drug store. The Strand is being replaced by the Capitol, which is being built in the Canadian capital by interests associated with the Famous Players' Canadian Corporation. The new Capitol Theatre is scheduled to open September 1.

# The Educational and Non-theatrical Field

*Conducted by JESSIE ROBB*

## *Western Electric Company Reports Varied Use of Industrial Films*

THE important role which moving pictures of industrial subjects are playing in the continuation schools of the country is shown by the study just completed by Charles W. Barrell, director of the motion picture bureau of the Western Electric Company. One of the active advocates of the industrial movie idea is the educational department of the Y. M. C. A. The welfare organization reports that it used 1,008 Western Electric films in its evening schools last year and that 302,679 students attended the exhibitions. Miss Rita Hochheimer, of the visual instruction bureau of the Board of Education of New York City, also reports a frequent use of these films, which have proved valuable in acquainting the young workers in the industries, who spend a few hours each week in school, with the opportunities in their various trades. During 1920 over 2,000,000 persons throughout the country attended special performances at which the educational pictures produced by this company were featured.

Several universities which have special departments of industrial research, have been making a study of the value of the films made by the manufacturing companies to aid the progress of the factory operatives. Further, motion pictures have proved their value in the extension courses of the State universities in teaching modern methods of farming and housekeeping.

The Western Electric Company is about to release seven new one-reel films of which six treat of the lumber industry and its relation to the telephone and telegraph systems of the world. The seventh, "A Concrete Example," refers to the importance of concrete construction in building operations in New York City.

Arrangements have also been completed for a release of several industrial films in South America. The introduction of the new American educational films into Brazil is looked upon as an interesting experiment and, no doubt, will have an influence on future industrial relations with that country.

## *Plans for Family Entertainments in New York*

The following interesting statement regarding children's performances to be given in New York City is made in "Film Progress" for February issued by the National Board of Review:

The Federation of Child Study in conjunction with the Women's City Club, the National Committee and the Juvenile Motion Picture League have worked out a plan for family entertainment which is both wise and sensible. They talked with the leading exhibitors of the greater city, and have convinced them that many parents will support especially fine entertainments on Fridays and Saturdays. These motion picture managers have agreed to try the plan in widely scattered parts of the city. They will submit their programs well in advance of the day of the showing, and will make modifications wherever necessary from selected lists of the National Committee which have been reviewed and endorsed by this committee. The women's organizations in turn have agreed to to give widespread publicity to this undertaking solely in the interest of the families which desire the school week free and also wish attractive entertainment for their young people. Mrs. Edward Heyman is the chairman of the committee.

## *Motion Pictures Show Water Power Development*

At a meeting of the Albany Society of Engineers, held at Chancellors' Hall, in the State Education Building, at Albany, N. Y., during the past week, motion pictures were used to better illustrate the hydraulic developments at Niagara Falls. The meeting was largely attended not only by members of the society, but also members of the New York State Legislature, in view of the recent agitation to further divert water flow for power development. The pictures enabled those present to gain a better idea of what has been done along the lines of water power development in this State.

## *Microscopic Studies in Latest Pictograph*

The latest Goldwyn-Bray Pictograph No. 479, "Feeding the Microscope," has a remarkable series of microscopic studies contributed by Arthur Carpenter, a young scientist. In this release are shown the perfect combs with which the spider arranges its back hair; the intricate and beautiful tongue, the thousand eye sockets in the head and the hooks in the feet of the common house fly, which enables it to walk upside down on the ceiling; also the scales which give the beautiful color and exquisite sheen to the butterfly's wings.

An amusing comedy cartoon of a patent cowmilker which is "Othello Sap's Wonderful Invention" and works well until Othello becomes absentminded, closes this release.

## *Motion Picture Camera in Mongolian Interior*

The motion picture camera, along with the American automobile, will be introduced on the Gobi Desert, Central Asia plateaus and Tibetan steppes, when an expedition of scientists who hope to find evidence that the "missing link" between man and beast actually existed, left New York recently for the wilds of Asia, where they expect to spend five years. The expedition will be known as the "third Asiatic expedition of the American Museum of Natural History." Roy Chapman Andrews, leader of two former scientific parties into China, will head the expedition, which hopes to obtain animal and botanical specimens for the proposed Hall of Asiatic Life in New York City.

## *Benefit at Parkway*

A benefit moving picture performance was given at the Parkway Theatre on Saturday, February 26, through the courtesy of Howard Jefferson, the manager, in order to raise funds for the Endowment Fund of Wellesley College. The quota for Baltimore is $6,000.

*"HER EYES LIKE THE SKIES—WERE BLUE—S-O-O-O B-B-L-UE"*
*Try this on your music box and accompany the melodious quartette in this new Hodkinson production called "The Man of the Forest," from Zane Grey's novel*

## New Dallas Theatre

After a final conference in New York with executives of Associated First National Exhibitors Circuit, Ballard Burgher, of Ballard Burgher & Company, real estate agents of Dallas, announces that a $500,000 picture theatre, which will rival any theatre in the South, will be erected as soon as plans have been drawn.

The building will be constructed by John T. Jones, of Dallas, and Jesse Jones, of Houston. It has been leased for twenty-six years by the Associated First National Exhibitors Circuit of New York for a consideration of $1,560,000. The lease was closed by Mr. Burgher while he was in New York. The seating capacity of the theatre will be approximately 2,000.

# Industry's Contribution to Hoover Fund Begins to Run Into Impressive Figures

THE industry's contribution to the fund for Europe's starving children is beginning to run into big figures. Returns from the various states have been coming into the New York headquarters of the Motion Picture Division of the Hoover Drive since early in February.

Last week $660,000 had accumulated and was turned over to James J. Rick, controller of the European Relief Council. This does not represent the entire amount collected up to date, however, because many of the exhibitor chairmen in the various states have either turned their funds over direct to the European Relief Council, or have given the collections to the state chairman of the European Relief Council in their respective localities. Thousands of individual contributions, inspired by the "Invisible Guest" trailers have also been sent direct to the European Relief Council, but these are being credited to the motion picture industry.

### *Arkansas Complete*

The first state to forward complete returns was Arkansas. A check for $3,868.50 has been received from C. A. Lick, of Fort Smith, exhibitor chairman of the Motion Picture Committee for Arkansas. In a letter to Mr. Pettijohn, Mr. Lick gives a list of fifty theatres in Arkansas which participated in the drive, together with the amounts raised by each theatre.

In a supplemental report from Northern California, Eugene H. Roth, of San Francisco, says: "We feel that the motion picture industry nationally, has fulfilled its obligation and established itself more firmly in the minds of the masses." The amount raised in San Francisco alone was $26,000. Mr. Roth in his report gives full credit to Samuel Edwards and Mr. Costello, of the Turner & Dahnken Circuit, for valuable assistance in the campaign there.

# West Indies Is Picturesque as Movie Setting; Appreciates American Films

NATIVES of the West Indies like American motion pictures, according to George D. Baker, who has just returned to New York after a tour of the islands following the completion of his recent S-L picture, "Without Limit," which is released by Metro Pictures Corporation.

So popular are the products of the studios of the great American companies among the island inhabitants that the natives have become mimics of the stars and the tourists visiting the different little tributaries which go to make up the West Indies were given frequent treats in seeing some of the famous stars of the screen portrayed with all the dramatic wealth of the tropics in the sunny streets of the West Indian towns.

The business men of the islands are anxious to have studios opened in the West Indies, they told Mr. Baker, and he was assured of every assistance to have a company work in either Havana, Santiago, San Juan or Trinidad.

## Officials at Opening of Vancouver's New Capitol

The great, new Capitol Theatre in Vancouver, B. C., to be operated under the direction of the Famous Players' Canadian Corporation, was formally opened on Saturday, March 12, with usual eclat. Previous to the opening, various executive officials of the corporation arrived in Vancouver from Toronto to supervise the finishing details and to arrange opening features. These included H. M. Thomas, of Toronto, formerly of Omaha, Nebr., who is director of theatres; John Arthur, of Toronto, director of production and music, and Miss N. H. Dornin, an expert in theatre furnishings who is associated with Thomas Lamb, of New York, the architect who provided the plans for the new structure. They conferred with J. R. Muir, of Vancouver, who is the district manager for Paramount interests in British Columbia.

The projection room is equipped with three Simplex projection machines which were installed under the direction of Manager Robert Foster, of the Dominion Theatre, Vancouver. Announcement is made that William Raven, of Vancouver, will be the orchestra conductor.

## E. Mason Hopper Renews Contract with Goldwyn

The directorial contract which E. Mason Hopper holds with Goldwyn Pictures Corporation has been renewed for the period of one year and Mr. Hopper will continue directing for that organization.

Mr. Hopper first directed for Goldwyn the series of two-reel comedies of boy life by Booth Tarkington, "The Adventures and Emotions of Edgar Pomeroy," achieving, it is stated, a remarkable directorial success with them because of their truthfulness, humor and charm.

He has also directed Mary Roberts Rinehart's story, "The Empire Builders," under the screen title of "It's a Great Life," Rupert Hughes' picturization of his own Saturday Evening Post story of "Canavan," renamed for the screen, "Hold Your Horses," and was then assigned to direct the first Rupert Hughes original scenario, upon which Goldwyn is building the greatest of expectations.

## Much Interest Shown in Big Fox Picture

The New York premiere of Fox Film Corporation's presentation of Mark Twain's "A Connecticut Yankee in King Arthur's Court" will take place at the Selwyn Theatre, Monday, March 14, when the great American satire will open its metropolitan engagement.

Fox officials are authority for the statement that no production they ever made has aroused the amount of interest among exhibitors generally that this film has. The number of inquiries from exhibitors all over the country regarding the release date of this production, and the date of its New York showing, indicate a far greater interest than in any other Fox picture ever produced.

## Theatre National Sells to Catholics for $54,000

The Theatre National, Dalhousie and George streets, Ottawa, Ontario, has been purchased by the Roman Catholic Corporation of the Archdiocese of Ottawa, the price for the building being $54,000. This transaction followed a decision on the part of the Roman Catholic Church authorities to establish a parochial institution for members of the faith in the Canadian capital.

The building was erected in 1904 with funds secured through the sale of stock to French-Canadian residents of Ottawa. It was operated as a picture theatre which catered to French-Canadians, but there were several changes in managers during recent years. The Roman Catholic Corporation held a mortgage of $15,000 on the property before the recent purchase.

It is understood that the interior of the structure will be remodelled, while it is believed that the building will be continued as a theatre along with other uses. The Francais Theatre, one of the most successful moving picture houses in Ottawa, is situated practically next door to the National.

## Kate Bruce in "Experience"

Kate Bruce, who played the mother in "Way Down East," and who also had a similar part in Thomas Meighan's Paramount Picture, "The City of Silent Men," has been chosen to play the part of "Youth's" mother in the George Fitzmaurice production of "Experience" for Paramount.


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# King Solomon's Throne Room Seen in the Film of "Queen of Sheba"

From Fox New York headquarters comes word that the film of that firm's greatest production, "Queen of Sheba," has at last arrived from the West Coast studios, and after a private showing of the big subject, Fox officials are of the opinion that they have the greatest screen spectacle ever produced.

It took the labor of thirty-five hundred people to adapt the great story to the screen. In addition to these, there were concerned in its production fifteen principals and a ballet of one hundred dancers. The horses used number 300 and camels fifty, while thirty-one chariots and 150 tents figured largely in the making of the picture.

The story was written by Virginia Tracy, the well-known short story writer, whose work "The Lotus Eater," is mentioned by William Dean Howells as one of the 100 best American short stories. Unlike most spectacular productions, "Queen of Sheba" has a story in which love is paramount and the conflict of human emotions is kept to the front at all times.

In one set, the throne room of King Solomon is a reproduction of the celebrated painting by Sir Edwin J. Poynter. Five acres of the Fox Hollywood lot were utilized daily in making the outdoor scenes of the picture, upon which the streets and squares of Jerusalem were erected for the camera.

Betty Blythe enacts the part of the Queen. The direction of the spectacle was entrusted to J. Gordon Edwards, who directed "Cleopatra" and "Salome" for Fox. The actual filming required seven months, after five months of preparatory work.

The private showing of the picture indicated, it is declared, that "Sheba" leads all other spectacles ever made in the mightiness of its ensemble scenes and the massiveness of its settings. Among the chief scenes, and most thrilling, is a chariot race in a Roman arena. Ten chariots participate in this contest.

Another exciting race is that in which the Queen drives the four white horses of Solomon against the four blacks of the Princess Vashti. There are 3,500 persons seen in this set, which is said to be the largest ever built. The action takes place on a three-quarter mile track which took six weeks to build, and the actual filming of the race scenes alone occupied two weeks.

# Chester in Vitagraph Film Will Eliminate Much of Conventional

George Randolph Chester, the author, who is about to personally stage his own story, "The Son of Wallingford," at Vitagraph's western studios, says there will be no servants, telephones or letter covering the plot. He has tossed these mechanics of the screen into the discard.

And further, he is not going to take "500,000 feet of film exposed," and that he is introducing strictly business methods in "The Son of Wallingford."

Mr. Chester reduced his script to screen length before he even selected a location. He selected all locations before he even commenced casting. And he will finish casting before he takes a scene. He has worked out a rigid production schedule with a fixed date a month in advance for every big spectacular scene, which he proposes to photograph on that date regardless of obstacles.

Mr. Chester has also declared war on the anti-climax. He scoffs at the idea that many subtitles and much action is required after the big scene to explain that "They lived happily ever after." On all Vitagraph specials, which he edits, there will be no more than one hundred feet of film after the big punch climax. His idea is that when the climax comes the story is told and the final clinch is a mere matter of form.

# New Style Press Book for "R-C" Special "Mistress of Shenstone"

Robertson-Cole has published for the exploitation of "The Mistress of Shenstone," the second Pauline Frederick production which is now ready for release, an attractive press and campaign book in shades of blue and red, with a Ben Day tint block in a reddish color throughout. The latter sort of tint block is said to have never been used before in connection with a motion picture press book.

*Stars on Cover*

On the cover are shown Miss Frederick and Roy Stewart, who plays the leading masculine role. This can be used as a lobby display. The second page shows a set of lobby photos. The third is occupied by a selling talk by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole, followed by "Advance Program Copy" and "Answers to Correspondence," which may also be used in programs.

There are two pages of exploitation, one of which explains at length a book store tie-up in connection with a special edition of the book on which the picture is based, a novel by Florence L. Barclay, the noted English writer.

*Data Aplenty*

The following pages contain a prologue, pictures of the supporting cast, the musical setting, stills, three pages of display advertisements, "catch lines" and "What You'll See" occupy a page. There is a list of accessories, with a description of the special service whereby the exhibitor can advertise his week's program as cheaply as a single picture.

The usual special newspaper publicity section includes eight pages of advance, opening, review, woman's page, special, and filler stories.

*NO—NEITHER ARE BORED—TRYING TO SOLVE A RIDDLE*
*Will Rogers in his new Goldwyn picture, "Guile of Women," with Mary Warren*

## Make Final Scenes

Final scenes for the next Eugene O'Brien production for Selznick Pictures Corporation, which has not yet been given a permanent title, were made at the Selznick Fort Lee studios recently under the direction of William P. S. Earle. The story, written by Ralph Ince and W. B. Foster, was picturized by Edward J. Montagne.

## Funny Film Makes Hit at Capitol

Metro's "The Saphead," produced by Winchell Smith, topped the bill of the Capitol Theatre, New York City, during the week of February 13, and, it is said, scored a pronounced success in keeping with the fact that this picture of Wall Street romance costars two actors well liked by the public, William H. Crane, for many years one of the most famous of American comedians, and Buster Keaton, sombre farceur of the screen.

The large audiences that filled the Capitol Theatre were generous in chuckles, according to reports, over the funny situations with which this picture abounds.

## "Desert Wolf" an Early Release

Settings and locations of infinite splendor as a back ground for fast action and deep emotion makes "The Desert Wolf," the latest of the Tom Santschi series, which Pathe will release March 20, one of the most pretentious offerings of the series, it is said.

"The Desert Wolf" tells the story of the "Wolf," an outlaw, who has rescued a woman and her little daughter from death on the hot sands of the desert. Santschi, the star, shows in the scenes with the mother and child that he is as much at home in an emotional scene as he is when he is galloping over the plains on his horse.

## Plans Complete for New Newark Theatre

Plans have just been completed for the theatre to be erected in Newark, N. J., by Joseph Stern, owner of the present City Theatre there. It will cost $350,000, will be located in the Roseville section and will take about eight months to build.

It will be the second largest stadium type house to be erected. The Strand Theatre about to be erected in Schenectady, N. Y., will be the largest house of this type. The Newark theatre will seat 1,950, the ground floor seating 1,200, and will be built of brick and terra cotta. The lobby will be twenty-five feet wide and 100 feet long, and will be constructed of ornamental plaster and marble. Interior decorations are to be of French green and gold, tapestries and draperies corresponding to the color scheme.

# In the Independent Field

By C. S. SEWELL

## C. B. C. to Distribute Four Big French Films on American Market

American distribution rights for a series of four big French dramatic pictures has been secured by C. B. C. Film Corporation, and the first production, "The Nightingale of Paris," will be released soon on the state right market.

Joe Brandt and Jack Cohn announce that these pictures are being offered as a result of their belief that the value of foreign-made pictures for the American market has been demonstrated, and that what the public wants is to be entertained and they do not care where the picture are made.

The four pictures are said to be of extraordinary box-office value, and are French in every detail, enacted by well-known French players, with beautiful backgrounds. The scenes of the first picture are laid in Provence and Paris, and it was directed by an American, the material being treated in a manner to appeal to the American public.

The cast includes Zany Mieus, Bender of the Gymnase, Valbel of the Odeon, Normand of the Odeon, and the child players, Haziza and Faurens, who are exceedingly popular in France. Great care has been taken in the translations of the sub-titles so as to preserve the French flavor.

The action centres around a beautiful singer who goes to Paris, marries unhappily, wins fame and fortune through her voice and finally achieves happiness also.

### Oakman in Series of Morosco Films

Irving Lesser announces the completion of arrangements by which Wheeler Oakman, who is under contract to him, will be used by Oliver Morosco Productions in a series of feature photoplays. The first will be a screen version of the stage success "The Half Breed," in which Mr. Oakman will portray the title role. His most recent successes have been with Priscilla Dean in "Outside the Law" and opposite Doris May in "Peck's Bad Boy."

### Says Joan Film Is Censor-proof

In connection with the censorship agitation prevalent throughout the country, Joan Film Sales Company calls attention to its most recent production "Annabel Lee," based on Edgar Allan Poe's poem of the same title, as being a production to which the censors can take no exception. It is described as a clean, wholesome production free from sex appeal and lurid scenes.

The story deals with the love of an aristocratic girl and a humble fisher boy and the production is said to be in keeping with the beautiful tone of the poem, having picturesque scenes of the New England coast and the quaint life among the fisher folk in that section, as well as a shipwreck scene on a lonely island.

### Wing Writing for Independent Films

Bill Wing, formerly scenario editor for Selig, has been engaged by Eddy Eckels, president and general manager of Independent Films Association, to write screen stories for Neal Hart, Pete Morrison, Ray Gallagher and Max Roberts.

Wing's latest effort is a five-reel story, titled "The Phantom Riders," and is being considered as the next vehicle for Neal Hart.

Wing is the author of many plays for the screen, including 'The Lost City," "The Lure of the Circus," "The Brazen Beauty," and "The Fighting Stranger."

## Importance of Short Subjects

EXHIBITORS are attaching more and more importance to the quality of their short subjects and realizing that one and two reelers of the right quality, when properly handled, can be made effective patronage pullers.

Realizing the value of this class of films, many of the most prominent houses are presenting them with prologues, special stage settings and elaborate musical accompaniments. That audiences are responding to this treatment of short subjects and appreciate this kind of presentation is shown by their comments and also by the fact that they are showing it by patronizing these houses.

Such houses, of course, do not neglect the feature subjects, but the exhibitors realize from the showman's standpoint that all of the exploitation and special handling should not be heaped on one part of the program at the expense of the other elements, but that a well-rounded show is necessary. This same idea leads them to select short subjects which will be in keeping from a standpoint of quality, appropriateness, contrast and entertainment value with the feature production.

It has been demonstrated that in a number of instances the independent exchangemen can secure bookings in certain houses on his one and two reelers when he is not so successful in getting the same houses to book his features, and the point for the state rights man to bear in mind in connection with the intensive presentation of short subjects is, when he goes after this business, to be sure that he is in position to offer the exhibitor subjects of such quality as to warrant special exploitation.

It all goes back to the point which we have endeavored to stress, that is "quality" quality first and foremost. If you would get your full share of the business, it is just as important to offer the exhibitor short subjects of quality as to offer high class features.

As an example of the audience attitude on high class short subjects and the importance of giving them special handling, the writer was informed by a discriminating "fan" that he attended a certain house not because of the excellence of the feature or music, but because he knew he could always count upon seeing good short subjects well presented. So offer the exhibitor this kind, Mr. Exchangeman.

C. S. SEWELL.

### Gallos Expanding

Mrs. Aaron Gallos, secretary and treasurer of Gallos Enterprises, and Al Gallos, vice-president of the company have returned to Chicago after a two-weeks' trip to New York and report they have contracted for several independent features for Illinois. The securing of the additional productions means the enlargement of activities in the state right field for the Gallos organization.

### Week Runs for "Parish Priest"

Schultz & Dunne, of Boston, who bought the New England rights to Herman J. Garfield's picture version of Dan Sully's stage success, "The Parish Priest," have booked this production for week runs in Springfield, Worcester, Waterbury, New Haven, Hartford, New London, Norwich, Lawrence and New Bedford and arrangements are being made for an elaborate presentation at one of the principal theatres in Boston for an indefinite run.

### Negotiating for Curwood Stories

Eddy Eckels, president of Independent Films Association, is negotiating for a series of James Oliver Curwood stories, and it is said that a prominent female star will appear in these productions. Two prominent directors will alternate in the production of the stories.

### Big Bookings

The first of the Kineto reviews to be distributed through National Exchanges is being received by the exchange managers with enthusiasm, announces the Kineto Company, and big bookings are expected. On the second, "The Emerald Isle," many bookings for the week in which St. Patrick's Day falls are being made.

# In the Independent Field

## *Plymouth Pictures Adopts Novel Plan for Marketin g Productions*

In disposing of territorial rights to its first independent feature, "Every Woman's Problem," Plymouth Pictures, Inc., plans to put into effect a new method of marketing, according to Nat Levine, president of the organization. It will consist of a series of test showings at representative theatres in each exchange center for the purpose of determining the extent of the picture's appeal in each local instance. The trial showings will be held under Plymouth's auspices before any attempt is made to dispose of territory. The result of these showings will govern, to a large extent, the value of the picture in each state's right zone.

"Instead of setting a fixed quota for the entire country," said Nat Levine, "we intend to let 'Every Woman's Problem,' determine its own value in each territory. We appreciate the fact that the popular appeal and drawing power of a picture is not standardized but that it often varies according to the locality and its individual requirements. To standardize prices, when value is not standardized often means underselling in some territories and overselling in others.

"We believe that by this method we can definitely gauge its local potentialities and arrive at a fair and equitable value. Our plan encompasses test showings at three or four theatres catering to a variety of tastes and classes in each exchange center. Arrangements have already been made to inaugurate our test plan in New York City, Brooklyn and New Jersey."

## *"Tough Luck" Is Latest "Hallroom"*

"Tough Luck" is the title of the seventh release of the new Hallroom Boys Comedies series prints of which have been received at the offices of the C. B. C. Film Sales Corporation from the Coast. This picture is now in process of editing and titling, and will be released shortly.

Harry Cohn, who is producing these comedies, says "Tough Luck" has been built around the unemployment situation, a farce idea that is genuinely funny, while retaining, to offset the comedy and increase its effect, a little of the pathos that is bound to come with a pay-less Saturday.

Percy and Ferdie, their ambition goaded by the forcible calling to their attention of a "Work or Jail" sign, decide to try the former evil, and start out to find employment. Sid Smith is featured in this release as Percy, Harry McCoy is Ferdie, and Herman C. Raymaker directed the production.

## *Several Territorial Sales Made on Victor Kremer's Productions*

Curt Kremer, director of sales for the Victor Kremer Film Features, Inc., announces the following sales:

"Mad Love," starring Lina Cavalieri, to the Great Northway Film Corporation, Utica, N. Y., and to the Superior Screen Service, of Chicago, for northern Illinois and Indiana. This company also took "Voices" for the same territory. "The Handicap," with Violet Hopson in the stellar role to the Theatre Owners' Corporation for Minnesota, North and South Dakota; for Ohio and Kentucky to the Lande Films Distributing Company, of Cleveland; for western Pennsylvania and West Virginia to the Quality Film Corporation, of Pittsburgh.

The Texas Guinan series of eight westerns of five reels were sold to Richards & Flynn, of Kansas City, for western Missouri and Kansas; to Strand Features, of Detroit, for Michigan; and to the Famous Pictures Sales Company, of Pittsburgh, for western Pennsylvania and West Virginia.

Charlie Chaplin in "Carmen" to Richards & Flynn, of Kansas City; to the Ludwig Film Exchange, of Minneapolis, for Minnesota and Wisconsin; "Voices" to the Superior Screen Service, for northern Illinois and Indiana; "Skinner's Dress Suit," with Bryant Washburn, to the Famous Pictures Sales Company, of Pittsburgh.

The rights to "Voices" for Germany were sold to the Westfalen Monopol Film Vertrieb.

Mr. Kremer announces that the second Texas Guinan picture will be completed during the coming week and the rest of the series is coming along on schedule.

## *Zambreno Books Cuneo Feature for Indefinite Run in Chicago*

Frank Zambreno, of Unity Photoplays, of Chicago, who controls Indiana and Illinois rights to the series of Lester Cuneo features being distributed by Capital Film Company, opened his campaign on "Lone Hand Wilson," the first of the series, with a run at the Bandbox Theatre in Chicago.

Mr. Zambreno secured effective newspaper co-operation on this picture, the Chicago Herald and Examiner running a full-column story about a fight between two women, which is a direct tie-up with the picture, and two days later used a review with a two-column head at top of page, and cut of the star.

This attracted great attention and the picture has been booked for an indefinite run at the Bandbox which operates from 9 a. m. to midnight, and reports wonderfully successful business.

## *Breaks Record*

The Mount Morris Theatre, New York, reports record-breaking business on the Jans special "Madonnas and Man" during a three-day run. The production was presented with a prologue of eight persons to capacity audiences.

## *Nungesser Views Ziegfeld Feature*

Charles Nungesser, the celebrated French Ace, and Marquis and Marquise de Cherette and a party of friends were the guests of W. & K. Ziegfeld at a private showing of "The Black Panther's Cub," which was directed by Emile Chautard. The French guests are said to have expressed themselves as highly pleased with the production and particularly with the vivid contrasts in the story, which is laid in both England and France, and with the scenes of the picturesque Apache quarter of Paris.

## *Milton Crandall Puts Over Big Exploitation Stunt for Equity*

So successful has Milton Crandall, Equity's exploitation manager, been in handling Clara Kimball Young's trip through the Southwest, and so many stories were printed by the newspapers in Houston, Dallas, Tulsa and several other cities, that the Associated Press representatives took cognizance of the news value of the trip. As a result, Mr. Crandall received a request from Associated Press headquarters in New York for a 100-word account of Miss Young's reception in the Southwest, which will be sent out to the newspapers who are members of that service.

In his account, Mr. Crandall included the reason for the trip, namely the showing of "Mid-channel" and "Hush!" in the cities visited, and Equity is receiving numerous clippings from newspapers everywhere carrying the story.

## *"Panama" a Kineto Review for April 21 Is Very Timely Film*

A particularly timely subject is the Kineto review, "Panama," which is scheduled for release on March 21 through National Exchanges. Because of the military situation in that country, newspapers have recently been filled with the dispute that has arisen between Panama and Costa Rica over the boundary line, and this was one of the first matters handled by the new Secretary of State, Charles E. Hughes.

"Panama" shows the important personages in that republic, as well as the ruins of the ancient city of Panama, said to be the first founded by the white race in the New World. King's Bridge, where Columbus is said to have founded a colony in 1502, is also shown, together with the leper colony at Palo Seco. Many other points of interest are shown, together with a view of General Gorgas and other dignitaries visiting the American fleet, and President Porras boarding the U. S. S. Pennsylvania, also former Secretary of the Navy Daniels and Governor Stevens.

There is also an interesting view of the fleet in the Canal.

## *Trinz Is Now With Bushmint*

Edward Trinz has severed his connection with Lubliner & Trinz to become secretary and treasurer of the Bushmint Company, of Chicago, which has recently moved into larger offices at 608 Consumers Building.

## *Aywon Announces Two New Series*

Nathan Hirsch, president of Aywon Film Corporation, has completed arrangements for fifteen two-reel comedies starring Jimmie Aubrey, also for a series of western five-reel features to be known as the "Diamond Dot" series.

# In the Independent Field

## Broadway Run for Abramson Picture

With his return from Palm Beach, where he took his company to film exteriors for his new drama "Mother Eternal," starring Vivian Martin, Ivan Abramson reports the completion of this subject so far as photography is concerned.

It is announced that plans are being perfected for the metropolitan premier of this picture to be held April 15, and that several Broadway houses are under consideration. The exploitation campaign has already started with the use of twenty-four sheets, which will be followed up by advertising in the daily press and tie-ups with business houses.

## Elaborate Prologue and Review for McGovern's "Woman Untamed"

An elaborate prologue and review is now in the process of production in conjunction with Elmer J. McGovern's photoplay of the South Sea Isles, "The Woman Untamed," starring Doraldina, the popular dancer.

This review is being produced by Ralph Gervers, and it is announced that it will be an unusually interesting bit of entertainment. Edgar Schooley has been engaged as stage director, and the cast will include Signe Patterson of Ciro's Partout, Paris, and the Winter Garden, New York. The music for Miss Patterson's dances will be furnished by the Hawaiian Orchestra, a quartet of native Hawaiian ukulele players and singers. Walter Kolomake and S. M. Kaiawe, stars for two prominent phonograph companies are appearing with the quartet. Both are members of the original "Bird of Paradise" company. The cast will also include Florence Armstrong of "Listen Lester" and Marie Tyler.

Wassaili Leps, of Philadelphia, will write the musical score for both the Hawaiian Revue and the picture, and Columbia Studios are preparing the scenery.

## Commonwealth Books "Hush" Over Loew Circuit in New York City

Sam Zierler, president of Commonwealth Pictures Corporation, New York, announces that he has booked "Hush," starring Clara Kimball Young, over the Loew circuit, involving one hundred playing dates.

Commonwealth has handled all of the Clara Kimball Young independent productions distributed by Equity in New York territory. It is Mr. Zierler's contention that independent exchanges are really in an enviable position, as they can make their own choice and handle such films as they desire.

"We only buy pictures that we are sure will go over big with the exhibitors," says Mr. Zierler. "That is why we handle such pictures as "Hush"; they are expensive but in the end they pay. All of our features and short subjects are of the same high type."

## Dominant Secures Several Big Features and Announces Sales

Jacques Kopfstein, general manager of Dominant Pictures, reports that his company has acquired the rights to the United States Amusement Company's productions, "Think It Over" and "The Mask of Virtue," with Catherine Calvert and Richard Tucker; "When the Heart Calls," with Catherine Calvert and Frank Mills; "A Man and a Woman," with Edith Hallor and Leslie Austen; "The Price of Her Soul," with Naomi Childers and Wyndham Standing, and Joe Welch's "The Peddler."

Elk Photoplay Company have purchased the rights for New York City and Westchester County, and Masterpiece Picture Company, of Cleveland, have secured "Think It Over," "When the Heart Calls" and "Mask of Virtue" for its territory.

Dominant also reports the sale of Western Star dramas with Art Acord, Edith Sterling and Pete Morrison to the Dooley Exchange, Syracuse, and the newly organized Wabash Film Exchange, of Chicago, for this series of twenty-two two-reel westerns, which leaves only one territory unsold.

## Unusually Attractive Press Book for Clark Cornelius Production

C. J. Ver Halen has prepared one of the most unusually attractive press books ever gotten out in connection with a motion picture. It is for the Clark-Cornelius production, "Hearts Aflame," and is a beautiful specimen of the printer's art.

The book is elaborate and highly artistic and is said to be in keeping with the production itself. It is in two colors, with a special cover of light green stock. On the front cover is pasted a large picture of Jane Novak with small scene photos on the other three pages of the front and back covers artistically arranged.

The book is filled with exploitation matters, press notices, reproductions and other aids designed for the exhibitors' use. The remainder of the advertising which was also prepared by Mr. Van Halen is stated to be of the same high class as the press book.

## Now Is Time for Big State Right Productions Says E. S. Manheimer

Following the anouncement by the J. W. Film Corporation of its first special production, "Every Man's Price," starring Grace Darling, the company announces it is in receipt of a large number of letters from exhibitors and exchangemen prasing the policy of offering big independent productions at the present time.

Mr. E. S. Manheimer, who is handling the distribution, believes that the time was never more propitious for the launching of pictures of this type, and that for some time past he has pursued a watchful waiting policy. "Conditions in the market for the past few months," says Mr. Manheimer, "have made a clear road for better productions, and the wise exchangeman realizes that the only productions that build for better business are those offered on legitimate terms with a fair basis. The time is here for good productions, and it is with confidence in the astuteness of state right buyers that I am offered 'Every Woman's Price,' which will be followed by other productions of equal dignity, power and box-office strength."

## Margaret Sousa in Legion Film

Margaret Sousa has been selected as "The American Legion Girl" in the photoplay "Lest We Forget," now being made for the American Legion by Storey Pictures.

Miss Sousa is a God-daughter of John Phillip Sousa; she did active war work and is a member of the American Legion. She has had considerable stage and screen experience and upon completion of the American Legion picture will be seen in a series of productions to be made by Storey Pictures.

The American Legion picture is being directed by Robert A. Wagner and Miss Sousa will be supported by Kenneth Carson, Jack Costello, Evelyn Kent, Lou Conway and Marguerite Wagner.

LOOK!

AT

SID SMITH

IN

Hallroom Boys Comedies

Supported by

HARRY McCOY

STARTLES YOU
THRILLS YOU
MAKES YOU LAUGH
MAKES YOU HOWL

The Hallroom Boys Comedies Are Being Featured in the Best Theatres in the World

They'll Go Over Bigger and Better Every Week Until They are the Best Two-Reel Comedies in Your Theatre

# In the Independent Field

## New Burgess Lewis Pictures Are Backed by West Virginia Capital

The most recent entry into the field of independent picture production is an organization backed by B. W. Lewis, of Rayland, O., who operates extensively in the West Virginia coal fields from Wheeling. Mr. Lewis's son, Burgess E. Lewis, will be both the producer and star, and associated with him will be Louis G. Paul-Antonio.

Casting is now going on for the first of a series of features, and production work will begin early in the Spring. A prominent director has been engaged but because of existing contracts his name has not been announced.

Burgess Lewis has had considerable experience both as a producer and star, and Paul-Antonio has just concluded an extended stay in New York studying production from its newest technical angles and conferring with men prominent in the industry. These two gentlemen are probably the youngest producers in the business, as both are under twenty-five.

It is the intention of the producers to use the country locale of Mt. Pleasant, Smithfield and Rayland, O., as the background of the first picture. Long familiar with the country that made Spoon River and its Anthology famous, they have decided that their material is at hand.

Mr. Lewis is an enthusiastic sportsman, and has his own aviation field and planes, while Mr. Paul-Antonio is an author who has devoted much time to the art of photoplay writing and its practical execution.

## Corn, Bernstein and Lewis Form a New State Right Organization

The Aycie Pictures Corporation, a new concern headed by Aaron A. Corn, B. H. Bernstein and M. Lewis, has been formed to manufacture state right and motion pictures. A suite of offices have been leased at 117 West 46th street, New York.

The sales staff, headed by Jerome Lewis formerly with D. N. Schwab Productions, reported territorial sales on the Spur series of fourteen western dramas, which is the company's initial release.

Mr. Corn states he has received from California a five-reel production entitled "Under Western Skies." Attractive advertising matter is now being prepared and will be ready for territorial rights within the very near future.

## Twelve Big Comedies a Year to Be Made by Manning Productions

Norman Manning, manager of Norman Manning Productions, Inc,. Los Angeles, announces that production plans are now complete and his company will make twelve feature comedies a year which will be two-reelers of the feature variety, high in entertainment and box office value. Work has already been started on the first one.

Each picture will be headed by a group of well-known players consisting of Helen Darling, Eddie Gribbon and Eddie Barry. Bruce Mitchell, who directed the Billy Parson comedies, will direct the series.

The initial comedy will be "Monsoor Kelly, French Modiste," and the three star players will be supported by Edna Pennington, Jack H. Richardson, and others.

*BURGESS E. LEWIS AND LOUIS G. PAUL-ANTONIO*
*Who will start production on the first of a series of feature pictures in the spring*

## Gets Brady-Mades

Milton and Arthur H. Toffler, of Selected Films, 207 South Wabash avenue, Chicago, have secured northern Illinois, northern Indiana and southern Wisconsin rights to twenty-two recreated Brady-made productions. The productions star Ethel Clayton, Montagu Love, June Elvidge, E. K. Lincoln, Carlyle Blackwell, Eugene O'Brien, Clara Kimball Young, Alice Brady and others.

## Miss Cassinelli Appears in Person

Dolores Cassinelli will appear in person at the showing of "The Hidden Light," a feature in which she is starred, distributed by Sam Zierler, when it is shown at Barbee's Loop Theatre, Chicago, beginning March 27, announces Gallos Enterprises which have secured the central western territory on this feature film production.

Miss Cassinelli is a Chicago girl and started her screen career with Essanay in that city. This production has also been booked over the Lubliner and Trinz circuit following its showing at Barbee's.

## Independent Films Signs as Leads Dixie Lamont and Ethel Ralston

Dixie Lamont, who has been starring in comedies and westerns for Universal, has been signed by Independent Films Association to play opposite Ray Gallagher in his two-reel outdoor dramas, and Ethel Ralston, who appeared in Charlie Chaplin's "The Kid," is under contract to Tattenham Productions to play opposite Pete Morrison in his two-reel westerns being produced for the same company.

Miss Lamont was formerly a stunt rider with Hagenbeck's and Wallace's circuses. She has also appeared on the stage and in Sunshine comedies for William Fox.

Max Roberts' fifth Pinnacle comedy for Independent, "The Ting Tong Man," is now complete. Many of the scenes are laid in a Chinatown street built in Independence City, the properties formerly occupied by D. W. Griffith. One Pinnacle comedy is released every two weeks.

## Texas Company Is Making Series Starring a Comedy Bull Fighter

Photo-Art Film Company of El Paso, Texas, are producing a series of comedies which will be marketd on the state right field, featuring Charlot Molina, a Spanish comedy bull fighter. It is announced that these comedies, which will be directed by Duke Reynolds, formerly with the Keystone Company, will be produced along an entirely new angle and, while bloodless and humorous throughout, will be staged in some of the most prominent Mexican arenas, and will be clean and moral, and something entirely different in the line of animal comedy.

The studio is located at El Paso, and the officers of the company are R. H. Mullineaux, president and general manager; Bennie Sosland, secretary and treasurer; Duke Reynolds, director-general, and J. B. Luscombe, vice-president.

## Comedy Making in Screen Snapshots

That the making of a comedy is very serious business is shown in "Screen Snapshots Number 20," issued by C. B. C. Film Sales Corporation. Billy West is shown being directed in some of his humorous scenes. In the same release, there are snaps of Wesley Barry, the freckle-faced star, Jack Snyder in various characters, Marguerite Clark, and D W. Griffith directing a part of "Way Down East."

ASSOCIATED EXHIBITORS, INC.
presents
HAROLD LLOYD
in
"NOW OR NEVER"
Produced by Hal Roach
Pathé
Distributors

# Harold Lloyd

in

# "Now or Never"

*Reel for reel no greater comedy has ever been made!*

And that goes without exception!

"Now or Never" is the tenth Harold Lloyd multiple reel comedy; it is his first three reel picture. *Out of the ten there has not been one that was not strictly first class.* Ten great pictures without a "flop." Has that record been equaled or even approached?

In "Now or Never" Lloyd reaches even greater heights as a comedian and Roach as a director. They have created a comedy masterpiece that will shine by *any* comparison.

It is our firm belief that in this first Associated Exhibitors Harold Lloyd Comedy, exhibitors are offered a production that they may confidently offer as *second to none that has ever been made*, and immeasurably superior to all except one or two that popular acclaim has placed among the immortals.

The Associated Exhibitors, Inc., is proud to offer "Now or Never" to exhibitors.

Associated Exhibitors Inc.
25 West 45th Street, New York

PATHE
Distributors

# In the Independent Field

*MURIEL OSTRICHE*
*Who has begun "The Call of the Open" for Salient Films*

## *Charles K. Harris to Produce Film Features Which Will Be State Righted by Joe Horwitz*

Charles K. Harris, the well-known composer and publisher of popular music, author of "After the Ball," and numerous other song successes within the last two decades, has decided to enter the motion picture production field, and will make a series of high-class features, which will be offered on the state right market by Joe Horwitz, who recently opened offices in room 507 Columbia Theatre Building, New York.

The company which Mr. Harris will head is to be known as the Charles K. Harris Photoplay Company. All of the stories will be written by Mr. Harris. The first will be "The Woman Without a Heart," which will be followed by "Gamblers All." These two are now ready, and Mr. Harris is preparing two more. A prominent director has been engaged and actual production work will begin in June.

Mr. Harris is too well known to need a more extended introduction to the general public, and Mr. Horwitz, who is Mr. Harris' brother-in-law, is equally well known in the film field because of his unusual success in handling "Mickey" in Michigan, where he did $80,000 business on this picture.

### *Buys Farnums*

Canyon Pictures Corporation reports the sale of the rights to the series of six Franklyn Farnum western pictures to I. E. Chadwick, of the Merit Film Corporation for New York and northern New Jersey. The series includes "The Galloping Devil," "The Struggle," "The Fighting Stranger," "The Hunger of the Blood," "The Last Chance" and "The Raiders."

### *Sales by C. B. C.*

The C. B. C. Film Sales Corporation has sold "Dangerous Love," the six-reel western feature, to the Midwest Film Exchange, of Milwaukee, for the Milwaukee territory, and "The Victim," a six-reel melodramatic picture, to the Standard Film Service, of Cleveland, for Michigan, Kentucky and Ohio.

### *Buys Reissues*

Queen Feature Service, of Birmingham, of which A. M. (Doc) Graham is the head, has purchased rights for several Southern states on the series of Norma Talmadge two-reelers which are being reissued by Horizon Pictures Corporation, and reports that bookings are coming in at a rapid rate.

### *Queen Closed*

The Queen Theatre on Polk street, San Francisco, one of the pioneer district houses of the city, has been closed and the equipment has been purchased by Walter Preddey.

## *Three Types of Music Cue Sheets Available on All Kineto Reviews*

For what is believed to be the first time in the history of motion pictures, music cue sheets are being prepared by a producer for a series of single-reel subjects. The Kineto Company of America announces that starting with the first thirteen of its subjects to be distributed through National Exchanges music cue sheets will be available to all exhibitors showing these subjects.

Kineto has also gone one step further by preparing three different types of cue sheets so as to suit every type of house. One will be for the theatre with full symphony orchestra and big musical library, a second for houses with from five to eight-piece orchestra, and the third for the small house which uses only a piano or similar instrument.

These cue sheets will be prepared by Charles D. Isaacson, a musician well known throughout the country for his music department in the New York Globe, and in addition to suggesting proper themes and selections in the sheets, they will also be so prepared as to suggest the correct atmosphere of the different selections, so that in case the particular composition chosen by Mr. Isaacson for certain scenes is not available, the theatre musician or orchestra leader will be able to readily substitute another that will be appropriate.

The first of the Kineto subjects on which this service will be available will be "Thrills," "The Emerald Isle," "Panama" and "The Holy City," and cue sheets for these are now available for exhibitors.

### *Early Release for "Welcome Children"*

National Exchanges announce that the Drascena production "Welcome Children" will be released through its branch exchanges prior to March 27, the date originally scheduled. The first prints are already being shipped to the exchanges. It is described by Hunter Bennett, vice-president and general manager of National, as an unusual box office attraction, with heart interest, thrills, sensational scenes, comedy and pathos.

Mr. Bennett also announces that Drascena Productions is filming a series of one-reel comedies, starring Milburn Moranti, the first six subjects of which are already completed.

### *William Nigh Film Stars Miss Powers*

William Nigh, who has earned the reputation of directing pictures with a human and dramatic appeal, this week completed his latest production at the Selznick studios in Fort Lee, N. J., made under the working title, "Why Girls Leave Home." The story is an original one written by Nigh himself, who always prepares the working scripts of the productions on which he handles the megaphone.

Playing the stellar role is Maurine Powers, whose blonde beauty and dramatic powers brought about her recent ascent to stardom almost overnight. Little Miss Powers, who is regarded as a real "find" by Director Nigh, is not yet 17 years old, but possesses, he says, the subtle quality called "charm" to such a marked degree that she wins instant recognition and sympathy from her audience.

## *Bert Ennis Returns with Report of Heavy Sales on S. & E. Films*

Bert Ennis, who has just returned from an eight-weeks' trip to eastern and central western exchanges, reports the following sales on subjects offered by S. & E. Enterprises: "Cowboy Jazz" to Commonwealth Photoplay Corporation, Boston, for New England; to Merit Film Company, Detroit, for Michigan; to Maurice Less Attractions, of Terre Haute, for Indiana; to First National of Chicago, for Illinois; to Ben Fitzer Productions, of Syracuse, for upper New York State; to L. C. Baxley Attractions, Dallas, from Oklahoma, Texas and Arkansas; to First National of Louisville, for Kentucky and Tennessee; to Southern States Film Company, Atlanta, for six Southern states.

"It Might Happen to You," to Maurice Less Attractions; to Quality Film Corporation, Pittsburgh; to New Film Company of Philadelphia, to First National for District of Columbia, Maryland, Delaware and Virginia; to First National of Chicago, to Greater Features, Seattle; to Herman A. Jans for New York and northern New Jersey; to L. C. Baxley Attractions, Dallas; to Premier Film Corporation, Charlotte, for North and South Carolina; to A. C. Bromberg Attractions, Atlanta.

Midget Comedies to Commonwealth Photoplay Corporation, Boston; to Penn Film Service, Pittsburgh; Merit Film Company, Detroit; Commonwealth Film Company, Chicago; to L. C. Baxley Attractions, Dallas; and to Specialty Photoplay Corporation, New York.

# Pioneer Breaks Its Previous Records with Business During February

EVERY previous business record in the history of the Pioneer Film Corporation has been broken and a new high figure has been reached, according to the returns received at the home office for the month of February.

February was "Hoffman Month," a tribute to the managerial ability of Vice-President and General Manager M. H. Hoffman. While the individual figures have not as yet been compiled, it would appear as though five exchanges are tied for the sterling silver loving cup which President A. E. Lefcourt of Pioneer will award to the exchange showing the largest percentage increase in business. The five exchanges are New York, Cincinnati, Chicago, Kansas City and Buffalo.

The productions which will be distributed under the Pioneer banner during the next eight or ten months are numerous and of more than usual interest in motion picture circles, it is said. The super-feature list is headed by "The Eternal Mother," with Florence Reed and Lionel Atwill. Pioneer will also release a series of two-reel comedies which will be known as "Peeps into the Future." They are satires on modern society.

## Two Inauguration Scenes Exhibited

When International News Reel No. 18, containing pictures of the inauguration of President Harding, were thrown on the screens of Broadway theatres, March 4, a few hours after the actual ceremonies in Washington, the New York audiences were treated to a novelty. The Harding inauguration pictures were immediately followed by pictures of the Wilson inauguration, taken eight years ago.

The double inauguration pictures show Wilson smilingly accepting the high office from Wilima H. Taft. His vigor and cheerfulness are in strange contrast to the pictures of 1921, which showed him broken in health and care-worn from the arduous and faithful service he had given to his country.

## Grauman Issues New Publication

Sid Grauman has begun publication of a magazine containing interesting news of the screen and screen players. It is intended primarily to exploit Grauman's theatrical enterprises—the Million Dollar and Rialto Theatres, Los Angeles. However, the interests of its advertisers are not overlooked in its endeavor to please the Grauman patrons with sprightly reading matter.

Suggestions from patrons are requested by the magazine's executives to make it even more enlivening, and they are also urged to submit their names to be placed on the free mailing list. Among the pithy departments will be found "Studio Snapshots," and "The Office Buzzer."

## Directory Out

The Julius Cahn-Gus Hill Theatrical Guide and moving picture directory will be out not later than March 10. The book has been entirely re-edited and the moving picture industry is one of the big features this year. Great pains have been taken to get the information as accurate as possible, and the guide now gives the name of the town, population, name of theatre, name of manager, and seating capacity, with more details wherever obtainable. The list of picture theatres in the United States and Canada reported in this publication numbers 19,981. In addition, it gives complete details of all the legitimate, vaudeville and burlesque theatres in the United States and Canada.

The book sells for $3. It is obtainable at the office of the publishers, 621 Longacre Building, New York City.

*MYRTLE STEDMAN*
*Who is playing in "The Tiger's Coat," being released by Hodkinson*

# Fine Cast for "See My Lawyer" Al Christie's New "R-C" Special

In "See My Lawyer," the new special starring T. Roy Barnes, to be released by Robertson-Cole, Al Christie has selceted a cast of unusual excellence.

T. Roy Barnes, who stars in the role of "Bob" Gardner, was one of the leading comedians of the legitimate stage for more than five years, having interpreted the same role in the stage production of "See My Lawyer." He was also one of the quartet of joy dispensers in "So Long Letty," the first R-C picture directed by Al Christie.

Grace Darmond, who plays opposite Mr. Barnes, has for several years appeared on the screen and was starred in the Robertson-Cole release "What Every Woman Wants." She also appeared in "So Long Letty."

Lloyd Whitlock, who appeared in "One Man in a Million," is seen in the sympathetic role of Billy Noble, a genial friend. Jean Acker also has one of the principal roles. She has not appeared before the camera for any great length of time, but when discovered by Al Christie, made the most of opportunities. She played with Sessue Hayakawa in "An Arabian Knight," and later appeared in other productions. J. P. Lockney, who plays the role of Trueman, the inventor, is a veteran of the stage and screen.

For more than thirty years Bert Woodruff, who plays the role of the eccentric alienist, has been trouping all over the world. He began his theatrical career playing juvenile leads for David Belasco and has played in stock companies in America, Spain, Italy and France. He is a linguist of repute.

Ogden Crane, the "T. Hamilton Brown" of "See My Lawyer," has been before the camera for six years and for fifteen years was on the legitimate stage, having been leading man with Mrs. Pat Campbell and other feminine stars. He has appeared in many of the leading screen productions of recent years.

# George D. Baker Making Ready for Production of Another Bill

Refreshed from his vacation in the West Indies, George D. Baker is in New York and going over plans for the S-L picture to follow his production of "Without Limit," the screen adaptation of Calvin Johnston's "Temple Dusk," in the Saturday Evening Post, and scheduled for release through Metro.

In conference with Mr. Baker is Arthur Sawyer, also recently arrived in this city from a vacation. While no intimation of the title or the subject of Mr. Baker's new picture was given out it is understood that it will be no less ambitious than "Without Limit."

There had been some report to the effect that Mr. Baker may delegate to a scenario writer the task of preparing the continuity of his next picture, but this is denied at the Metro offices. It is said he will, as usual, write the screen version, himself.

## A Unique Feature

A new picture theatre seating 1.600 persons and estimated to cost $60,000, will be built in the Public Square in Oakley, a suburb of Cincinnati. Preliminary plans have been submitted to the building commissioner by Architect Joseph Steinkamp, who refused to divulge the names of those in back of the project. One of the unique features of the new theatre, which is to be triangular in shape, will be the elimination of stairways leading to the balcony. Instead there will be concrete runaways leading to the upper floors similar to those used at baseball parks.

## Ackerman Returns to San Francisco

Irving C. Ackerman, of the Ackerman & Harris Circuit, western representatives of Loew's, Inc., has returned to his San Francisco headquarters from a trip to New York, made primarily in connection with the erection of a large theatre at Post and Powell streets. He took plans for this house east with him and work on this structure will be commenced at an early date.

While away he attended the opening of three new Loew houses in Cleveland, St. Louis and Indianapolis and states that Loew's State Theatre at Salt Lake City will open on April 1. A site for a new theatre at Fresno, Cal., has been purchased, the location being adjoining the Kinema Theatre, and one is being sought at Bakersfield, which will complete the California chain.

E. A. Schiller, general representative of Loew's, Inc., in the southern states, is in San Francisco, having recently returned from a pleasure trip to the Hawaiian Islands.

## Frank Mayo Star in "The Truant"

"The Truant," a screen story of the Kentucky mountains, has been started at Universal City as a starring vehicle for Frank Mayo. The popular star appears as a brilliant young physician whose mind has drifted across the borderland of amnesia as the result of his exhaustive research into a serum for the cure of blood-poisoning.

The story was originally written by Mann Page and Izola Forrester and was interpreted for the screen by Lucien Hubbard, scenario editor at Universal City. Robert Thornby, who is directing, has just made "The Magnificent Brute."

# G. B. Van Cleve Becomes General Manager of Cosmopolitan; Known for Efficiency

THE Cosmopolitan Productions comes forward with the important announcement of the appointment of George B. Van Cleve as general manager. Mr. Van Cleve was for several years the president of one of the most successful of American advertising companies and is a man of wide experience with big affairs.

He comes to Cosmopolitan Productions well equipped with ability and experience to supervise the activities at the International Film Studios, 127th street and Second avenue, New York City. He has a wide circle of friends among prominent men and women, a thorough grasp of the conditions prevailing in the motion picture industry and executive ability of the highest order.

The new general manager has a reputation for organization and efficiency and he plans to demonstrate at the International Studios that motion picture productions can be conducted with all the smoothness and precision evident in other big businesses.

Speaking of his plans, Mr. Van Cleve said: "Cosmopolitan Productions has what I consider the best manned organization in the country for turning out motion pictures of the highest order. This has been made evident by such successes as 'Humoresque,' 'Heliotrope,' 'The World and His Wife,' 'The Passionate Pilgrim,' 'Buried Treasure,' 'The Inside of the Cup,' and many other big success pictures. We have drawn on the world for the finest brains and we expect to prove even more conclusively than in the past that brains applied to screen production bring the genuine and lasting successes.

"The International Film Studios, where Cosmopolitan Productions are made, is one of the best equipped in America. Everything required for turning out superproductions of the highest standard is provided and this, combined with the highly able staff of experts, enables us to produce pictures that will live up to our promises.

"I have no desire to boast about Cosmopolitan Productions, but I do wish to impress those interested with the fact that we have the best of all elements entering into production at our disposal, and that we will utilize those elements to the utmost."

Mr. Van Cleve announces the engagement of Tom Terriss as a member of Cosmopolitan Productions' directorial staff. Mr. Terriss comes to Cosmopolitan with a fine record and needs no introduction to the public. He did much to make several stars famous, and he expects to do even greater things with his new opportunities.

Mr. Leo A. Pollock has been appointed manager of publicity for Cosmopolitan Productions, having recently resigned as director of publicity for William Fox's West Coast Studios. Mr. Pollock was formerly on the Evening World and the New York American. Asociated with him as assistant is Mr. Morris R. Werner, formerly of the New York Tribune.

# D. W. Griffith Announces "Faust" as His Next Picture Following "Dream Street"

ONE of the interesting announcements of the current week is that D. W. Griffith has selected "Faust" as the story for his next big production following "Dream Street," the United Artists picture on which the final touches are now being put.

As a matter of fact, it is stated on good authority that Mr. Griffith already has selected the cast for "Faust" and the preliminary work is well in hand. That it will be an unusually elaborate production is made evident by the scope of the work of preparation. So many opportunities for scenic splendor and emotional tensity are offered that the most careful attention will be given to every detail of the production.

Asked whether he was not afraid to risk great financial outlay on an uncopyrighted work, Mr. Griffith said: "For years I have wanted to do 'Faust.' But with conditions as they were four or five years ago, when almost anyone could deliver a motion picture for a few thousand dollars, I did not dare take the time and suffer the investment necessary with the threatening possibility of someone making a cheaper edition and scattering it through the country in advance of the one I might make and upon which I would naturally spend a great deal of thought and financial outlay.

"But the economic conditions in our industry are such today as to be almost as protective as copyrights. The petty treacheries of the hasty imitator are more or less stopped now by the cost of production."

Mr. Griffith said that he did not believe any one would anticipate his "Faust," and that he was going ahead with it and would approach his task with a very humble determination to do his best work.

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## Stage Set At London for New Donald Crisp Picture

Hardly had the last set of Paul Powell's "The Mystery Road" been struck at the Islington studio of Famous Players-Lasky British Producers, Ltd., ten days ago when the carpenters were busying themselves building those for Donald Crisp's new production of Cosmo Hamilton's "The Princess of New York."

The screen version of this popular novel has just been completed by Margaret Turnbull, while the locations, except those in England, were recently picked out by Mr. Crisp in Spain and Southern France.

The cast has not yet been completed, although it is announced that the title role will be played by Mary Glynne, the brilliant English actress who played the lead in both of Hugh Ford's London productions, while the leading male role will be in the hands of David Powell.

## Leduc Sells Theatre

The Casino Theatre, Ottawa, Ontario, has been sold by Fred Leduc to a syndicate of Montreal business men who will continue to operate under present policies. Mr. Leduc will devote his entire attention in future to the Laurier Theatre in Hull, Quebec, of which he is part owner.

Wallace Worsley is making the ballroom scenes for "The Night Rose," a Leroy Scott story.

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## A Supervision

(*Continued from page 242*)

country with his graphlex and still-photograph the locations chosen. On his return to the studio the supervisor will go over these stills with the director who in turn will confer with the supervisor regarding the cast chosen. The cast is picked finally, and the director starts rehearsing it on a pre-camera basis, going through the script from start to finish. At the same time the supervisor is busy going over the sets, the costumes, and other effects in the making of which he was *personally active* with his staff and not just a dummy glaring at something he had no hand in, anyhow. We have now reached a point in our schedule when the supervisor has personally followed and actually supervised every detail in the advance preparation of the following elements and effects: the script, the cast, the locations, the rehearsing, the sets and the entire scenic investiture. *This means that the supervisor must know all about photography, scene plotting, the mise-en-scene and costuming, besides being well-versed in general directorial duties and the artistic means of providing typical atmosphere, and the correct usage and habit involved in local detail and finesse.* And the crank has not started yet, mind you! Add all these qualifications together, and superimpose them upon the personality of a really cultured man of executive caliber, and you will have a fair likeness of the true supervisor, not as he is but as we trust he will be some day.

Anybody can see with a half eye that the director of today, even the exceptional man, stands a very small chance of qualifying for the very complex task of supplying supervision-that-is-all-supervision. The cinematician who knows the artistic requirements of the screen because he was a finished artist *before* he started into direct, and because he was a man of culture *before* he became a screen technician, stands a very much better chance, in my opinion. At any rate, this type of man has in him the artistic potentiality for enriching the screen with new elements of his own creation, with the new development in technique and handling that must precede any serious effort to endow the cinema with its own distinctive "metiér" as an art if we are ever to have anything better than mere industrial craft, taking its cue from the board meetings of a corporation.

### *Silly To Offer Excuses*

It is silly to offer excuses any longer. *It is stupid to waste money on subterfuge when the real thing can be had for less money with the certainty of making more money in the end.* The screen is not an infant any longer. It has reached the bloom of early manhood, and it is about time that we got something on the silver sheet that would interest and hold adults. Let the aesthetic picture fill this want, and let the commercial picture continue to tickle and thrill the "young person" element. I mean the Lizzies and the Johnnies who eat Laura Jean Libby "et al." raw, and to whom Lydia Pinkham is the science of medicine. Screen audiences are no longer at the conveniently gullible age of sixteen, but the producers appear to be about the only people who have not discovered the fact. And so they still hand out the cheap candy of more showy, more costly, more gaudy production—without in any way improving the production as such—fondly believing that they have put the children to bed in a happy and contented frame of mind. Where the producers were "selling stars" before they are now "selling sets" and demoting stars into a sort of all-star commodity, but I will admit that their propaganda men have a far more attractive and persuasive way of not telling us these things. One of these days there is going to be an awful squawk from the very children who have been cajoled to bed with bad candy in their stomachs. Everything takes a certain time to reach a head, even a stomach ache!

It is not by any means too late—nor is it too early—to start in and raise the cinema from its present level as mere trade mixed with craft to the importance of original art comparable to the established Fine Arts. All of the latter were crafts once, and before that they were trades Music, the youngest of the Fine Arts, is at the same time the most highly perfected, the most completely original. This, the "art of arts," is only 200 years old as against literature, sculpture, architecture, and painting, which started several thousand years before Christ. The cinema is barely a generation old, but in our generation one year is as ten years were two centuries ago; and, besides, all the requisite technical means are at hand for properly ushering the cinema into the domain of art. There is no longer any valid excuse of any kind whatsoever. The public is hungry for a change toward something better and bigger than the regular list of celluloid brands, call them what you like. Of course, some producers don't believe anything of the kind. They never did believe anything that was not flattering to their vanity.

Only the quintessence of supervision by a man specially conditioned by experience and breeding for this task can bring about the change and give us pictures that are created, not manufactured. Every now and then sage advice on this score is handed out by directors to fellow directors, and while some of this stuff is good they are each and every one addicted to the falacious fetich that there is a "best" way, which is generally the one proposed.

There is no "best" way at all. If there were it would soon become a dead letter, a formula, a dogma from overuse and misuse. Faith in what is absolutely "best" is fatal because it breeds orthodox belief in what is bound to degenerate into cut-and-dried routine and cease to be. There is a relatively better way of directing and handling today—when you compare yesterday with today in order to satisfy tomorrow—but there is no "best" in the absolute sense whatever. There are scenes that demand a certain technical or psychological treatment, and there are scenes that would be ruined by applying the same treatment. A subtle effect in pathos or in atmosphere, a cleverly and tactfully managed innuendo, may prove the making of a scene while absolute restraint of action and neutral or subdued mise-en-scene may make another. A mellow, dim tone of sunlight, or of artificial light, may be required to conjure forth the essential atmosphere dormant on a certain location, or in a certain interior, while a brilliant, lustrous burst of sunlight, deftly used, would be just the thing for pencilling a silhouette or launching a shadowgraph. There are moments when the fastidious and zealous attention to detail will depict the very essence and flavor of a mood or a temperamental sequence, and there are moments when absence of detail and stern insistence on mass unadorned will land a scene. There must be light and shade, not only in lighting but in the acting, in the atmosphere, and in the stylistic interpretation. There must be vivid and interesting contrasts, there must be significant differentiation, there must be subtle and inspired interpretation, there must be vital characterization aside from the plot. And the tempo of the production entire must osccillate between the soft pedal of lyric charm and romance to the harsh, wild cymbal of dramatic passion in order to spare us from the monotonous and vapid continuity of pictures without tempo and character. To yell for sunlight on all exteriors is on a par with a conductor who insists that the bass drum shall thunder and drown out the orchestra no matter what is being played!

Even if the new improvement suggested in these articles, based upon the experience of one who has directed and supervised pictures himself in the past, should not carry further than to secure true realism on the screen in place of the fake realism we have, even so there is a vast lot of things that a really enterprising director might go in for and a competent supervisor might help him in attaining. Let us drop the phantoms of the past—the mean, little jealousies and petty prejudice. Let us ignore our inherited "ombres chinoises" and really try to do the thing that we are talking so much about.

### *Real Sea Picture*

For example: We have not as yet had a real, seagoing picture that seasoned travelers and salts could possibly take seriously except as inadvertent parody. We have not as yet been treated to a bona-fide cowboy picture that the folks out in the cow country could refrain from laughing to scorn. We have not as yet had the veritable thing in South Seas atmosphere—which is typically Indian and not negroid—but what a native Polynesian would faint on beholding what amounts to slander of his race. We have not as yet had a single Chinese or Japanese or East Indian picture that an educated Oriental could sit through without craving the blood of the malefactor. We have not as yet been regaled with a decent society picture that the socially elect could enjoy except as absurd travesty on the manners of their set.

Producers and directors are very quick to explain that they are not making pictures for Polynesians and Orientals and society people and cow folks. This is true in precisely the same sense that the grapes on high are sour to the fox below!

The Fine Arts of a nation never appeared among the imports. They are produced, not by individuals, but out of the mental essence fomented by a whole nation as it reaches maturity. They are given individual expression by artists who succeed in interpreting the national mentality of their time. They are seldom, if ever, attained on a mercenary basis nor for utilitarian ends. For the Fine Arts are nothing more or less than the *pastime of mankind* and you cannot commercialize them any more than you can commercialize the pastime of an individual. The cinema has a legitimate place among the other arts. Its appeal as a universal pastime is enormously in advance of the other arts, but its present mental caliber is so insignificant as to place it entirely outside the pale of the Fine Arts. To enter the sacred circle the cinema of the future must address not the eye merely but the imagination.

## *Free Show Given*

Under the auspices of the Volunteers of America Free Hospital, of Baltimore, a free moving picture entertainment was given at the Garden theatre, Lexington street at Park avenue, through the courtesy of William Whitehurst, manager. Music and speeches were also heard.

## *Appointed to Buffalo*

E. T. Gomersall, manager of the Buffalo Fox exchange, announces the appointment of William Gehring as assistant manager of the Fox office. Mr. Gehring comes from Albany, where he was assistant manager. He succeeds Harry Myers, who is now manager in Albany. R. W. White, manager of the contract department of the home office, was in Buffalo last week. Clayton M. Sheehan, district manager, is now making a tour of the Southern exchanges.

# "Outside the Law" Breaks Records in Chicago Theatre and Elsewhere

Reports from Barbee's Loop Theatre, where "Outside the Law" recently had its Chicago premier, bring to light the fact that the Universal-Jewel production starring Priscilla Dean broke all previous box-office records at that theatre. William S. Barbee, manager of the theatre, continued the show until after midnight in order to take care of his first day's crowds.

Similar reports have been received at the Universal home office concerning the opening of "Outside the Law" in other cities. W. M. Rouda, manager of Asher's Merrill Theatre, Milwaukee, wired to Universal praising the picture highly and making it known that the Milwaukee opening had to turn as many away as could be accommodated in the theatre. The week's run was characterized as exceptional, despite unusually strong opposition.

In Montreal, the management of the Holman Theatre had to call the police to restore order. The theatre filled up in less than an hour, men and women almost fighting to reach the entrance. The S. R. O. sign was called out for the succeeding days.

Sam Harding, manager of the Liberty Theatre, Kansas City, Mo., sent word that the Priscilla Dean picture has established new records for him. He characterized the picture the most wonderful melodrama he had ever played and a great money maker.

The Rivoli Theatre, Portland, Ore., established a precedent with "Outside the Law," when for the first time in its history it held a picture over for the second week. Dave Brill, manager of the Portland office of Universal, has reported record breaking showings in five other towns in that territory.

Another theatre which is said to have had exceptional success with the Dean picture is the Standard Theatre in Cleveland. In that city, "Outside the Law" had to buck unusual opposition, including "Forbidden Fruit," "The Love Light," "The County Fair," "The Truth About Husbands" and "Way Down East."

Among other theatres which have reported phenomenal success with the picture are the Bijou Theatre, Racine, Wis., where Manager Owen McKivett lauds the picture as the biggest production of the year; the Ellanay Theatre, El Paso, Tex., where the manager broke records despite increased admission; the Wigwam Theatre, Reno, Nev., which had its biggest week in fourteen years; the Laughlin Theatre, Long Beach, Cal., which turned hundreds away, and the Strand Theatre, Waco, Texas, where other records went by the board.

# Hampton Films for Hodkinson Made by Noteworthy Artists

Benjamin B. Hampton has assembled for "A Certain Rich Man," his next production for Hodkinson release, a cast of players of great distinction. This production should do justice to William Allen White's novel, because Howard Hickman, who is assisted in the direction by Elliot Howe, is able when it comes to extracting dramatic values from a situation.

Heading the list of screen favorites comes Robert McKim, "the best loved villain of the screen," in the role of "John Barclay." Some of his more recent releases include "The Mark of Zorro," "The Dwelling Place of Light," and "The Spenders."

Opposite Mr. McKim is Claire Adams, who recently appeared in "The Spenders" and "The Dwelling Place of Light." In the role of "Bob Hendricks," the juvenile, is Carl Gantvoort, who is a discovery of Hampton's. He sang in Henry W. Savage's original production of "Madame Butterfly," then acted the role of the sheriff in the "Girl of the Golden West." He also sang the role of "Little John," in "Robin Hood."

Another in the cast is Joseph J. Dowling, "the miracle man of the screen," who has appeared in a number of Hodkinson releases, Lydia Knott, Frankie Lee and Mary Jane Irving, two lovable kiddies. Gordon Dumont, Eugenia Gilbert, Harry Lorraine, J. Gunnis Davis, Charles Colby, Walter Perry, Flemming Pitts, Grace Pike and Jean Hershold are also in the cast.

Hampton is also engaged in the screening of Zane Grey's "The Man of the Forest." Here, too, Howard Hickman and Elliott Howe are responsible for the direction, and the scenario is the work of E. Richard Schayer.

Claire Adams, Robert McKim, Carl Gantvoort, Harry Lorraine, Charles Colby, Jean Hershold, Eugenia Gilbert, Frank Hays, Charlotte Pearce, Charles Murphy, Frederick Star and Tote du Grow make up the cast.

## Expanding Interests

Frank Macauley, who has conducted the Irving Theatre at San Francisco, for many years, and who is one of the pioneer exhibitors of the city, has arranged for the erection of a large house on Union street, near Laguna. The new theatre will be on the site of the old Electric Theatre, destroyed by fire several years ago.


**From the review on "Black Beauty" in March 12th issue of Exhibitors Herald.**

**Vitagraph has one of the prize pictures of the year in "Black Beauty."**

**The picture, both for the familiarity of its story and for its intrinsic artistic value, should sweep the exhibiting world not only in near months but for years to come.**

**"Black Beauty" is a novelty in manner of presentation. Its titles tell the story in first person by the horse, Black Beauty, and they faithfully follow the book's wording. Mr. and Mrs. George Randolph Chester have gracefully and effectively added enough to the story to make stronger its slight thread of romance, and have transformed it into charming screen entertainment by adding to rather than subtracting from its charm.**

**The film has all the required elements of screen appeal: comedy, suspense, drama and pictorial beauty. There is naturalness about the characters as the cast portrays them that makes them live as really to the beholder as one's intimate friends and associates.**

**It is vividly human and in its manner of presentation is stripped to the absolute artistic essentials. Every scene and every movement are made to count.**

**From the exhibitor's standpoint "Black Beauty" should be one of the greatest money-makers of the year. It should go over big in both the first-run and the neighborhood house.**

# Universal Star Deserts Studio One Night to Be Hit by Revue

Edith Roberts, the Universal star, recently halted production on "The Opened Shutters," her latest picture, to appear in a fashion revue at one of the California seaside resorts. Unknown to her director, William Worthington, she had promised the Venice Amusement Company to appear in person at their 1921 Fashion Revue. It is understood she had a young fortune in new furs scheduled for presentation to the public.

Worthington had arranged for a series of laborious night scenes for that night, and it was not until many of his players and workmen had assembled that he learned the star had other plans. The director didn't get his night pictures, and the seaside resort did get a peep at the furs. It is reported that Miss Roberts was the hit of the revue. She made an effective entrance into the affair by driving her sport car right into the center of the big ball room where the revue was held.

Universal reports that there are many calls for personal appearances of this star, but that so far, such appearances of necessity have been limited to places within a few hours' run of Universal City, where she is at work, almost daily, on her feature pictures.

## Fox News Films Large Explosion

By quick action and disregard of danger, a Fox News cameraman at Fort Worth, Texas, has obtained for that news reel one of the most remarkable photographs of an explosion ever taken, it is said.

A great hill, many feet high, was hurled into the air by two tons of black powder while J. C. Kahe, only a few yards away, trained two cameras upon it. He took two pictures of the explosion at the same time—one moving and the other still.

The motion picture is in the current issue of Fox News, Number 43 in the second volume. The course of the explosion from beginning to end may be followed. Huge rocks can be seen coming directly towards the camera.

## "East Lynne"

When Norman Moray, Hodkinson representative in New York, approached George Trilling, one of the executives of the U. B. O. Circuit, on the matter of "East Lynne," he found Mr. Trilling was a ready buyer, for in a statement which he made to Mr. Moray, one single phrase stands out clear and well defined. Said Mr. Trilling: "It's the biggest attraction being offered to exhibitors at the present time."

The Hodkinson organization is backing the film up with a nation-wide advertising campaign which should insure a welcome for it in every city, town and hamlet.

## Willat Film of a J. C. Lincoln Book

Norman Moray, Hodkinson representative in New York, screened Irvin V. Willat's newest productions, "Partners of the Tide," for a number of prominent exhibitors recently and the consensus of opinion was that it is Mr. Willat's biggest and best picture thus far. It is a picturization of Joseph C. Lincoln's novel of the same name.

Mr. Willat has taken Mr. Lincoln's story and made of it a thrilling, pulsating drama, according to reports. Mr. Willat also directed "Behind the Door," "Below the Surface," and "Down Home."

## Picture Company Goes to Atlanta

Snowy streets have driven Bert Lytell and the players appearing in his latest picture, "The Man Who," a Maxwell Karger production for Metro Pictures Corporation, from New York to the warmer climate of Atlanta, Ga.

In that southern city those scenes in this picture adapted by Arthur Zellner from Lloyd Osborne's interesting story in the Saturday Evening Post, which call for the parade of the hero through the streets in his bare feet while attired in the height of fashion, will be photographed.

## Boland in Rolin Film

"Running Wild" is the title of the next Rolin Comedy, featuring Eddie Boland, which Pathe will release March 20. The comedy scenes, which take place in a restaurant, are unusually funny and do not rely on the usual slapstick and pie-throwing methods to register laughs, it is said. Boland plays a happy-go-lucky role of a "young fellow trying to get along without work, worry or wrinkles." He is assisted in his comedy antics by Ethel Broadhurst, Jean Hope, Lilymae Wilkinson, Dagmar Dalgren, Norma Nichols, Del Lorice, and the Rolin Comedy comedians.

## Wants to Repeat "The Spenders"

The Arcadia Opera House, Arcadia, Fla., played "The Spenders" at the invitation of the business men of the town and wired to the home office of the W. W. Hodkinson Corporation as follows: "The Spenders' is a wonderful production. Played it to capacity houses. Please furnish immediate return date."

"The Spenders," a Benjamin B. Hampton picturization of Harry Leon Wilson's humorous classic, has proven one of the comedy successes of the season. Hampton mounted it with his usual lavish hand, and assembled for the making of it a cast of characters including Niles Welch, Claire Adams, Robert McKim and Joseph J. Dowling.

## Comedy Completed

"The Goat," the eighth of the Buster Keaton series of two-reel comedies being made for Joseph M. Schenck and released through Metro, has been completed. The story is by Keaton and Mal St. Clair, who also share the directing. St. Clair is a new acquisition to the Keaton staff. He will alternate with Eddie Cline in the directing of the agile comedian. Virginia Fox plays opposite Buster as in his other fun reels.

## Hudson Bay Films

Coming of milder weather has stimulated the interest in the four single-reel pictures forming its Hudson Bay travel series, according to an announcement from Educational. The third of these pictures is on the March schedule and the fourth is still to be released.

These pictures were made by Educational's own expedition with the fullest co-operation of the Hudson's Bay Company, the oldest and one of the most powerful companies on this hemisphere.

## Travel Pictures for Holy Week

Paramount calls exhibitors' attention to the fact that Burton Holmes has prepared special Paramount-Burton Holmes travel subjects for release Palm Sunday and Easter Sunday, March 20 and 27.

On March 20 the release will be "Jerusalem, the Holy City." "Modern Jerusalem" is the subject for March 27, and shows life in the Jerusalem of today—a progressive, wide-awake, enterprising city. It also shows the American colony as well as what the Zionists are doing in Jerusalem.

An extra number of prints of these two subjects are available for bookings during Holy Week and the weeks preceding and following, enabling exhibitors to enhance their programs from the standpoint of timeliness.

## "Know Your Men"

Screen audiences accustomed to seeing Pearl White as the star of exciting narratives, which were agreeably surprised with her study of the light-fingered society woman in "The Thief," have a treat in store for them, according to the Fox home offices, where a pre-release showing of Miss White's newest vehicle, "Know Your Men," has given evidence that this picture is the star's happiest vehicle.

## "One Man Trail" an Early Release

Buck Jones has just finished a new western picture for William Fox. It has been titled "The One-Man Trail." Jack Strumwasser supplied the story, and William K. Howard made the scenario. Bernard Durning was the director. Beatrice Burnham plays opposite Buck Jones and Helen Rosson with James Farley have prominent parts.

The Fox organization states that "The One-Man Trail" is an especially strong photodrama and a real treat for Buck Jones' fast growing army of admirers. The story, it is said, is replete with melodramatic situations, relieved by plenty of good, wholesome comedy.

## Gladys Walton in New Picture

Ever since Gladys Walton scored her first success in the Universal production, "Pink Tights," eight months ago, exhibitors all over the country have had many requests from their patrons for another circus story starring her, Universal asserts.

Lucien Hubbard, scenario chief at Universal City, finally has selected "The Man Tamer," a unique romance of the big tops and the theatre, and Miss Walton is starting to enact the principal role in this story, under the direction of Harry B. Harris. The story was written by John Barton Oxford.

## Filming Comedies

The Paul Gerson Pictures Corporation, of San Francisco, has signed a contract with a large independent releasing concern for a number of two-reel comedies and has commenced work on the first of these, "Trouble Brewing," by Evelyn Campbell. Space will be leased until a modern studio can be erected. In addition to one comedy a month the contract calls for four five-reel releases for the current year.

## First in Town

The Rex Theatre has been opened at Firebaugh, Cal., by the L. Pucinelli Company. This theatre, which seats 200, is the first in that town.

*HER LOVE NOTE*
*Alice Lake in "The Greater Claim," released by Metro*

*BUT I CARE FOR ANOTHER*
*Scene from the Associate Exhibitor's picture, "What Women Will Do" with Anna Q. Nilsson and being released by Pathe*

# *Mark Strand Puts "Black Beauty" Over with Special Exploitation*

The Mark Strand Theatre of Brooklyn, of which Edward L. Hyman is Managing Director, concluded a successful week's engagement recently of Vitagraph's special production of "Black Beauty."

The advertising campaign covered every angle. It played up the production first as a picture which could not fail to please picture-lovers of every age, and in addition made a special appeal for the school children of the borough. Every school in Brooklyn received a letter from the Strand in which a packet of live advertising matter was enclosed. Stress was laid upon the picture's educational value.

The publicity department of the Strand capitalized a little dissension brought about by a couple of alleged radicals in the local branch of the Society of the Prevention of Cruelty to Animals. The Society as a whole was back of the picture emphatically, but the two self-styled members entered into an altercation with managing director Hyman, demanding to know what Hyman's stand was on the matter of using trained animals in motion pictures and on the stage.

The Vitagraph Company also made extensive use of blotters on which were printed a reproduction of the "Black Beauty" 24-sheet. These blotters reached the schools and a large number of the big business offices in the city and thus were circulated among thousands of persons.

# *Paul Powell's Production of "Mystery Road" Is Completed*

With the competion of the studio scenes, following a lengthy location visit to Southern France, Paul Powell's production of "The Mystery Road" for Famous Players-Lasky British Producers, Ltd., is ready for the cutting room. This is the picture which was adapted from a story by E. **Phillips Oppenheim**, the scenario being by Mary H. O'Connor, who was sent to England by Paramount a few months ago to write scenarios for the London producing organization.

Since returning from the Riviera the company has passed from one big studio set to another, representing interiors ranging from humble peasants' homes to the most elaborate villas and cafes in Nice and Paris. The final scenes were made in two sets which taxed the capacity of both the big studio floors, one representing the Royal suite in an exclusive and palatial hotel in the South of France and the other a large and resplendent Parisian cafe.

In the cafe set was filmed the biggest scene yet made at the London studio, the place being filled with cosmopolitan revellers and the center of the scene being occupied by an elaborate ballet. This ballet was led by Phyllis Bedells, a leading dancer of the English stage, who was supported by the almost equally famous M. Edouard Espinosa and Jack Morrison, and sixteen of John Tiller's celebrated "Palace Girls" from the popular Queens Theatre in London.

The Tiller troupes have been famous in Europe for thirty years, and just now, in addition to the group which appeared in the picture, those known as "The Sunshine Girls" are the leading feature of the current revue at the Follies Bergeres in Paris, which has had the longest run of any revue in the history of the Parisian stage, while another group is the big feature of Fred Stone's "Tip Top," at the Globe Theatre, New York.

# *Many Difficulties Overcome in Picturizing "All Souls' Eve"*

Manufacturing rain and wind and working out triple and quadruple exposures were some of the difficulties recently encountered in production of a picture.

The script called for dual roles for the star and an additional part in which the actress appeared as a spirit. It also demanded a severe storm scene—which was quite impossible to get because California, where the picture was filmed, was in the midst of the dry season.

The production was "All Souls' Eve," adapted by Elmer Harris from the Broadway stage success by Anne Crawford Flexner. Director Chester Franklin, with the aid of Cameraman Faxon Dean, finally overcame the problem of having the star appear in two "human" roles and a spirit role at the same time.

To supply rain and wind for the storm sprinklers were ordered set up and the wind machines brought out. The wind and rain apparatus at the Hollywood studios is the direct result of experience with Southern California weather. Discovering that the elements could not be depended upon to furnish rain and wind when needed, an artificial system was evolved. "All Souls' Eve" presents Mary Miles Minter as the star.

## *May Extend Honor Plan, Says Realart*

"Realart's honor plan is proving so successful that we are seriously considering extending it to several other pictures, in towns under a certain population."

This is the latest statement from J. S. Woody, Realart's general manager, regarding the success of the "play-and-then-pay" plan under which five Mayflower specials are furnished to exhibitors to be paid for according to their actual, delivered box-office value. Mr. Woody explained that his statement is in answer to the many inquiries received by Realart as to the result of the new plan. Interesting announcements are to be expected soon.

## *Itala's "Faith" Nearing Completion in New York*

"Faith," the six reel film drama written and produced by Raffeale Baccellieri, of the Itala Photoplay Corporation in New York, is rapidly nearing completion. It is a story of a jealous husband and his heritage of suspicion on the younger of his two sons. The scenes are laid in Italy, Paris and New York and are said to combine much outdoor pictorial beauty with elaborate interiors.

In the cast are the Baroness Katusha Orlova, the Russian refugee who has recently been much in the limelight, Frank Otto, Maude Hill, Margaret Grayce, Duilio Maratzi, Madame Acerbi, Ernest Ventrella and Raffaelo Bongini. Maratzi has been starred on both stage and screen in Italy and came to this country on the advice of Robert Brenon. He plays a dual role. Madame Acerbi and Ernest Ventrella are well-known Shakespearean actors in Italy and Vongini is especially famed for his portrayal of Nero in the original production of "Quo Vadis."

## *Theatre Notes*

The People's Theatre has been opened at Mountain View, Calif., backed by twonspeople desiring an improved character of entertainment.

# *"Straight Is the Way" with Matt Moore, Released March 6*

The Ouija Board has a lot to do with the development of the story of "Straight Is the Way," the Cosmopolitan production scheduled for Paramount release March 6. The story moreover, owes its origin to some very real "spooks" if "spooks" ever are real, which are said to seem to inhabit the locality of the summer home of the author, Ethel Watts Mumford, at Sands Point, Long Island.

Mrs. Mumford's story was originally entitled "The Manifestations of Henry Ort," and although the principal characters are crooks, the criminal element in the story has been so modified that the effect is one of charm rather than repulsion, it is said.

Matt Moore has the leading male role, and Gladys Leslie plays opposite him.

## *Colorado Company*

The Superior Foto Play Company, a million dollar concern recently organized by prominent business men of Colorado, has taken over the Englewood, Col., studio, and will start production about March 15, or as soon as negotiations with a certain star are completed.

This company has secured Otis B. Thayer as its director general, who will personally supervise a series of western features. Mr. Thayer is surrounding himself with a thoroughly competent staff. Arrangements have been made for the release of the Superior productions. They will operate two units at the start. The second unit will be devoted exclusively to short comedy subjects with a well known and popular comedian as headliner.

## *First Birthday*

The Strand Theatre, Gloucester, Mass., has just celebrated its first birthday. Capacity audiences at both afternoon and evening performances answered the call of Mayor Percy W. Wheeler and gave Manager Philip Bloomberg a rising vote of thanks for providing high-class amusement.

The feature pictures for the anniversary were William S. Hart in "The Testing Block" and "Seeds of Vengeance," a Kentucky feud story. Also there were several vaudeville features.

## Stoll Expects Success for Clark Production

Preliminary reports received by Ralph Proctor, general manager of the Stoll Film Corporation of America, indicate that "Testimony," the George Clark Production presented by Stoll's will be one of the popular releases of the year. Pre-view bookings on the picture, according to reports, have been heavier than on any of the other eleven previous releases.

"Testimony," which is an adaptation of the novel by Alice and Claude Askew, will be released on March 13. Ivy Duke, the English stage beauty, has the star part of Althea May, the "butterfly woman," who runs counter to the Puritanical, old-fashioned views and preachments of the mother of the man she loves and marries. Mary Rorke is the mother and the man of the play is portrayed by David Hawthorne. Guy Newall wrote the scenario and directed.

## Enlarges Distribution

Another increase in its distributing work is recorded by the Pioneer Film Corporation through the consummation of arrangements with the Peerless Films, Ltd., which enterprise will represent Pioneer and handle its product in Western Canada. The Peerless Films, Ltd., has its main office in Winnipeg and also operates in Calgary and Vancouver. Pioneer is now represented in six offices in the Dominion of Canada.

## Earle Williams Star in New Film

Earle Williams' next Vitagraph feature will be "The Secret of the Silver Car," from the novel by Wyndham Martyn, well known British author. The new story is a melodrama with an international atmosphere.

Kathryn Adams, well known leading woman, has been cast to appear opposite the star. She is of the blond type of English beauty required by the story. Production has already commenced under the direction of David Smith.

## Producing Begins

The Filmart Moving Picture Corporation, organized by business men of Fresno, a thriving city in Northern California, has commenced a series of two-reel western pictures, the first of which will be "Fighting Forward." Jack Richardson is the star of the company, assisted by Rollo Lee Hill and Miss Leila Leigh.

Edwin Biggerstaff is supervising director, Edwin Middleton is director and Gordon McLain cameraman. The outdoor scenes will be laid in Fresno County.

## In Madera

A. C. H. Chamberlain, of Madera, Cal., has completed arrangements for the erection of a new theatre in that city across the street from his present house.

# C. B. DeMille's Care for Detail Shows in "Affairs of Anatol"

In announcing the forthcoming release of "The Affairs of Anatol," Cecil B. DeMille's all-star production, Paramount gives what it claims to be a valid reason for the invariable satisfaction that is expressed by public and critics alike in the photoplays that are produced by Mr. DeMille.

This, Paramount says, is their unsurpassed accuracy in all details of the work and art employed in their making. The personality of the producer and director is bound to show through and there is possibly no one in the profession who gives greater care to the minor details as well as the major problems of a picture.

Cecil B. De Mille possesses, for one thing, a remarkable memory for names and faces, the Paramount statement says. It is not at all unusual to hear him call for someone while directing a big ensemble scene for one of his pictures, using his name when possibly he had met him but once and when, in all probability, the person was merely an extra in an inconspicuous part.

Moreover, in every detail he exhibits a knowledge that is profound. He knows the camera thoroughly; understands the principles of lighting, composition and so on. His dramatic instinct is superb and in all matters of make-up, gesture and technique he is entirely at home. True, he does not make the mistake of trying to attend to the details himself, having a competent and efficient staff to take care of these, but he does know what has to be done and never fails to note an oversight or omission.

"The Affairs of Anatol," which was written by Jeanie Macpherson and suggested by the play by Arthur Schnitzler, was exceptionally complicated since it was divided into several episodes, each introducing certain important new characters. The scenes were varied in character and the utmost finesse was required to "get over" the action in a forceful and telling fashion. The beauty of the settings designed by the famous Paul Iribe, French artist and decorator, served as an admirable background for the incidents of the story.

The principals were Wallace Reid, Gloria Swanson, Elliott Dexter, Wanda Hawley, Monte Blue, Bebe Daniels, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Billy Moran, Raymond Hatton and Julia Faye.

## Clark Picture Released Soon

"The Garden of Resurrection," a George Clark production of the popular book by E. Temple Thurston, will be released by the Stoll Film Corporation of America on March 20. This completes the first dozen pictures published here by the Stoll company in its one-a-week program of releases. "The Garden of Resurrection" is the love story of an ugly man. Guy Newall is foil for the beauty of Miss Ivy Duke.

The exteriors were taken at the Norfolk Broads, the famous English watering and yachting resort, and the picturesque shots of cliffs and countryside are enchanting backgrounds to the unusual romance. The interiors were taken at Nice, to which the whole company travelled.

## "Rent Collector" Is Semon's Latest

Larry Semon has introduced an entirely different atmosphere into his current comedy, "The Rent Collector," now being produced at Vitagraph's western studio. In contrast with "The Hick," just reaching the market, he has taken the tenement section of a large city for his locale in the film.

*"YES, WE ALL HAVE OUR FOOLISH MOMENTS—SHOW ME THE MAN THAT HASN'T"*

*Scene from Metro's "The Little Fool," made from the Jack London story*

## High Praise for Reelcraft Film

Reelcraft Pictures Corporation is highly pleased with the praise that has been bestowed on "She's a Vamp," a production in the "Romance of Youth" series. Among other favorable notices is one in the New Moves in the Movies page of "Judge," where this two-reel picture was designated as among the best twelve productions of 1920, Myron M. Stearns who conducts the depart saying:

"'She's a Vamp' only two reels, to be sure, and not widely known, but ask anyone who saw it. A child picture of real comedy, without a slip from start to fade." This picture is the first of the Romances of Youth series which is being distributed by Reelcraft and which, it is announced.

## Kinetos in Five Broadway Houses

Charles Urban is highly pleased with the showing made by the releases of the Kineto Company of America of which he is president, which are now playing at five of New York's leading photoplay theatres. The last link was forged when Joseph Plunkett at the Strand Theatre presented "Thrills," a Kineto Review.

The other houses, playing these pictures are the Rivoli and Rialto in which Hugo Reisenfield has for some time been using the Movie Chats; and the Capitol in New York and the Strand in Brooklyn, where S. L. Rothapfel and Edward Hyman, respectively, have been showing the Kineto Reviews.

"Thrills" is said to be an intensely interesting reel made up of the thrills which sport and everyday life furnish in different parts of the world.

## Humor and Thrills in Forward Film

A combination of western humor and thrilling situations is said to constitute "Hearts of the Range," the latest J. J. Sameth production to be released through the Forward Films Corporation. It is a story of the ranches and has for its central figure a cowboy who finds himself involved in a cattle-rustler's plot which condemns him in the eyes of the girl he loves. Clinton Hodder, Alma Rayford and Milburn Morante are the featured players.

## Fine Accessories

To assist exhibitors in the exploitation of its series of two-reel Western Star Dramas, Dominant Pictures Corporation has prepared an excellent line of advertising accessories which include a press book, together with clip sheets containing news articles, feature stories, etc., and a series of one, two and three sheets on each release. There are also a complete line of slides, heralds, lobby display, etc.

# New Houses Show Educationals; Comedies and Scenics Popular

As evidence that its product is able to meet the demands of the finest theatres of the country as they are being opened, Educational Film Exchanges, Inc., points out that practically every new house is using its product and that the volume booked is regulated by previous engagements for the pictures.

In Chicago, the Tivoli, the new Balaban and Katz Theatre which has just opened, is playing both comedies and scenics for Educational. These have long been used at the Riviera and Central Park, owned by the same firm. S. Barrett McCormick, managing director of the Ambassador, the new trial theatre in Los Angeles which is devoting its entire attention to premier showings only, has adopted Kinograms as its news weekly and has featured Educational scenics practically every week since its opening.

In Atlanta the magnificent, new Howard, probably the handsomest theatre in the South, is making a specialty of Chritie comedies and other subjects. The State in Minneapolis, which recently opened its doors, is playing a greater portion of both the comedies and scenics. In Cleveland, where Loew's Park and Loew's State Theatres recently opened, the first run of all the comedies and scenics are booked by Loew theatres and have long been a feature in the older houses. Many of them have been transferred to the two new theatres.

The Stanley Theatre, Philadelphia, is using some Educational product each week. In this city, too, the comedies and scenics have all had their first runs at one of the Mastbaum houses, the comedies often being used at two of the principal theatres at the same time in order to take care of the crowds.

According to Educational, at least six new theatres which will be opened within as many weeks, will have its product on the opening bills.

## Short Subjects

More than fifty of the smaller cities of Michigan have been introduced to the novelty of a "Short Subject Night" during the past month as the result of the activities of the Detroit office of Educational Film Exchanges, Inc.

The program supplied these theatres included "The Race of the Age," an exclusive two-reel record of the victory of Man o' War; a two-reel Educational comedy; "The Art of Diving," in which Annette Kellerman shows her art before the ordinary motion picture camera and then by slow motion, and one of the scenics. This supplied a program with a total length of six reels. Such a success did it score that the Detroit office reports that many theatres have declared that they intend to establish a short subject night as a part of every week's program.

## Strafford Did It

Although W. H. Stafford is one of the "newest" members of the Rothacker Industrial Division, it was he whom Watterson R. Rothacker selected to direct the important four-reel picture of the Chazy Central Rural School which educators say is the finest rural school system in the world.

"This picture will be sent all over the world in order that school officials may copy the Chazy system and we must have a film which, when shown abroad, will be a good advertisement for the American motion picture industry," Mr. Rothacker said to Mr. Stafford.

Mr. Stafford scored a film which more than justified the confidence Mr. Rothacker reposed in him.

*PIRATES ASHORE*

*Viola Dana in her new Metro picture, "The Offshore Pirate"*

# Christie Plant Busy Making Two-Reelers for Educational

As the result of the visit of E. W. Hammons, president of Educational Films Corporation and its distributing subsidiary, Educational Film Exchanges, Inc., to Los Angeles, it is announced that Al Christie, head of the Christie Film Company, will devote his entire attention for the next six months and the entire resources of his organization to the creation of one and two-reel comedies for release through Educational.

Although both parties are reported to have been entirely satisfied with relations since they came together, it is said that the understanding between the producing company and the distributing organization has been made all the more complete.

In addition to his supervision of the entire product, Al Christie will devote his personal attention to the direction of two reelers. He has recently completed two of these pictures, "Man vs. Woman," featuring Dorothy Devore and Neal Burns and the largest cast that has appeared in a Christie comedy, and "The Reckless Sex," with Dorothy Devore and Earl Rodney and an elaborate cabaret setting. The latter is on the schedule for the latter part of March.

He is now directing "Sneakers" in which the settings are said to be sumptuous and in which more than 200 players take part. In addition to the adult players, remarkable baby and dog actors are promised. "Red Hot Love," featuring Neal Burns and Vera Steadman, is another two reeler which is nearing completion, this one under the direction of Scott Sidney. William Beaudine is at work on "Short and Snappy," featuring Bobby Vernon and Eddie Barry. This is in addition to the Vanity and Gayety comedies, from four to six companies being constantly engaged on these.

# Cameraman, Looking for Snow, Travels Across the Continent

The trouble to which moving picture producers sometimes are put to obtain correct atmospheric "shots" for photoplays is aptly illustrated in the case of William Fildew, a Universal cameraman, who has been traveling around the United States for more than a month hunting for good snow scenes.

Luck has been against him. In every place he has sought snow it had melted. He missed New York City's big snow storm by a few days. Universal reports he is now on his way to northern Wisconsin with orders to keep going north until he is snowed under.

The snow scenes are needed by Tod Browning for his new Universal-Jewel production, "Fanny Herself," being picturized from Edna Ferber's noted story. Browning, who wrote and directed "Outside the Law," the Priscilla Dean feature, which is now breaking records in all sections of the country, is selecting an all-star cast for "Fanny Herself."

While waiting for snow in Chicago, Fildew filmed many thousand feet in the Sears-Roebuck department store for use in the picture. Through the courtesy of the store officials he obtained scenes of every possible activity in the workings of the store, including actual crowds of shoppers in bargain-counter rushes.

## Enid Bennett Has the Leading Role

The Rockett Film Corporation which is making for Hodkinson release a picturization of Irving Bacheller's comedy, "Keeping Up With Lizzie," has given to this production a cast which is noteworthy in every respect, it is stated. Heading the aggregation of artists, is Enid Bennett, a charming ingenue with many screen successes to her credit.

Lloyd Ingraham, who is directing the production, will be remembered for his work as a director of most of the Doris May-Douglas McLean comedies.

## Buys "Out of Dust"

The Pioneer Film Corporation purchased the rights for "Out of the Dust." This is a John P. McCarthy production.

# New American Special for Pathe Distribution

"Payment Guaranteed" is in the laboratory of the American Film Company in the tinting, toning and titling stages. In a week or so it will be ready for sale and distribution through Pathe, in accordance with the new arrangement just entered into between S. S. Hutchinson, President of the American Film Company, and Paul Brunet, of Pathe. The sales of American productions formerly have been handled by American salesmen through the Pathe Exchanges.

The production is a society drama of romance and intrigue. Margarita Fisher is the star. George L. Cox directed. The story is by Lois Zellner.

## Torchy Comedy

Custom of immigrants entering the port of New York to follow the cane borne by the immigrant runner as a badge of his authority, forms the basis of "Torchy's Big Lead," latest of the series made from the stories by Sewell Ford and starring Johnny Hines, which will be released through Educational Exchanges lates in March.

Master Films, Inc., has already completed the tenth comedy for Educational and its acceptance completes the present contract. However, the agreement has been renewed for a year with a comedy a month and work on the first of these is well under way at the Bacon-Backer studios.

## Bookmarks for Film Publicity

Manager MacDonald of the Fox Theatre, Springfield, Mass., is good for at least one new stunt a week—sometimes two. His contribution last week consisted of a small colored bookmark, on which advertising copy relative to the engagement of Clyde Cook was carried. These were distributed about the city and especially to the local schools and library.

# Short Subjects of Importance

### *"Modern Aspects of Japan"*

This Paramount-Burton Holmes Travel Picture shows the conveniences in wide streets, automobiles, street cars, steel bridges, railroad stations, department stores and hotels of Western civilization which today are extant in the Empire of the Mikado. The views were taken in the cities of Yokohoma and Tokyo. The natives dressed in the kimonos, and the rickshas that still ply the streets, are a direct contrast. The photography is clear and while the film has interest it lacks the charm to Occidental minds that Japan has.

### *"The Cactus Kid"*

Ed (Hoot) Gibson has a typical Western subject in this two-reel number, "The Cactus Kid," written by George Morgan and released by Universal. The hero, playing the role of Dick Harris, exposes a dealer in crooked oil stocks and rescues the passengers in a stage holdup. Incidentally he wins the love of the heroine, played by Consuela Henley. There are some pleasing stunts in this subject and toward the close an oil derrick is climbed by two of the performers, one of whom is thrown from the top during a fight.

### *"Bali, the Unknown" or Ape Man Island"*

A picture record in Prizma colors of the Island of Bali, one of the few spots in the South Seas almost unknown to the English speaking peoples. In the dead Sanskrit language, "Bali" is interpretated "Hero." A people that seem to be the descendants of a race, which has no relation to any of the great divisions of mankind, the well built figures and intelligent, regular features of the bronze hued natives are attractively set off by the graceful sarong and artistic ornaments. The caste system, customs, industries and living conditions are interestingly picturized and then explained by the informative sub-titles. The vegetation is that of the tropics. "Ape Man Island" is an inappropriate title for this picture, evidently so named from the fact that a primitive man was discovered living in the interior of the island. This extraordinary travelogue was made for the screen by Harold H. Horton, traveler and explorer. The high entertainment value and pleasure given by this film were attested by the hearty applause of the spectators at the Capitol Theatre, New York.

### *"A Hard Guess*

A one-reel Universal comedy, with Dotty Wolbert, Eddie Barry, Betty Brinshaw and Francis Feeney in the cast. Dotty plays the role of an aunt who objects to her nephew's marriage. She disguises herself as a maid and finds employment with his sweetheart. The nephew recognizes her and there is a general mixup of a farcical sort. The situations are quite clever in this and it runs considerably ahead of the average in entertainment.

### *"Dr. Killjoy"*

This Mutt and Jeff animated number takes up the subject of "blue laws" in an amusing way. They appear in Puritan garments and have a run in with Dr. Killjoy, a Puritan policeman, who insists that they cannot smoke on Sundays or pursue various other pleasures. Not much plot to this, but it is timely and entertaining.

### *"A Fighting Actor"*

Art Acord is the featured player in this two-part Universal subject, written by W. J. Craft and George H. Plympton. He plays the role of a young actor, stranded in a small Western town. The cowboys mistake him for a tenderfoot and set him to riding a bucking broncho, but he proves his mettle by remaining seated on the animal. Later he saves the heroine from the attentions of a crooked foreman and wins her love. This is familiar as regards plot and setting, but is good in action and carries the interest well. Marcella Pershing is pleasing as the girl.

### *"Superstition"*

Harry Sweet proves his abilties as a comedy entertainer in this two-part Century release. The plot is slight, but contains a constant flow of good humor. It relates a series of small incidents in which the hero is pursued by a black cat and other objects presumed to bring bad luck. He survives many laughable situations and wins the love of a pretty girl. The comic as a whole is well ahead of the average and contains many laughs.

### *"Trip of the U. S. S. Idaho"*

An interesting intimate description of life on board of one of Uncle Sam's dreadnaughts. The occasion for the trip was the return to his country of President Epitacio Pessoa of Brazil. The spectator sees the Idaho passing under Brooklyn Bridge and from thence the daily life, exercises, drills and sports of the officers and men are shown. When the ship reaches Rio de Janeiro, the welcome and ceremonies attendant upon the President's return form attractive pictures. Kineto Review.

### *"Urban Movie Chat No. 22"*

The subjects touched upon and explained in detail are many and diverse in this Movie Chat. In a visit to Bristol, England, side trips to Clifton and Avonmouth give glimpses of points of interest. At the famous zoo at Clifton a collection of rare wild animals is picturized. An occurrence of the late war is shown in the Austrian Alps, when a pack train is halted that an officer may be properly saluted. The canning of that delicious and toothsome fish, the salmon, in British Columbia is a huge industry and is shown in detail. Back to England, the spectator is shown how the British enjoy themselves at Blackpool, the "Coney Island of Great Britain." Usual entertainment value of the Chats.

### *"Out of the Inkwell"*

Max Fleischer has a cartoon comedy that is good fun and which contains extraordinary animation. The little clown comes into being in a brand new way. When Max gets a call from friend wife or a pretty girl to go on a motor ride he leaves the child of his brain high and dry on the blank drawing sheet. The ride lasts long enough for the car to leave the garage, due to the didoes of the clown. Just then a call comes that his desk is on fire. Rushing madly back to the office, the small clown is found seated on a desk calendar smoking a cigar. If this small performer is to be in many more such entertaining comedies, he should be given a name. Goldwyn-Bray.

### *"The Kid's Pal"*

This two-reel Century comic contains some remarkable tricks performed by the canine named Brownie, which has appeared in many previous subjects. This dog pours milk, fries an egg and does other stunts of an amusing sort, which should entertain both children and grownups. Bud Jamison, Billy Engle, Florence Lee and a baby are among the human actors in the cast. The action is of the usual knockabout sort and contains some funny moments, but the dog's tricks will carry the picture with most audiences. Tom Buckingham directed.

### *"On with the Show"*

A two-part Century comic, written and directed by James Davis, with Harry Gribbon, Percy Penbroke and Florence Lee in the cast. The plot, which is not very strong, concerns a rivalry between a country youth and a city chap for a girl. The rube lover is an amateur cameraman and much of the picture is taken up with an exhibition of his moving pictures. These range through a large number of melodramatic situations and are quite well-staged. The lion-taming act is very good. This is stronger in a pictorial way than it is in story interest.

### *"Single and Double"*

Dotty Wolbert is featured in this one-reel Universal release, a domestic farce-comedy. Helen Darling and Freddie Towers play a young married couple who are keeping their marriage secret until the bride collects an inheritance. Dotty, as the cook, mixes the situation up in an amusing way when the guardian calls to pay over the legacy. The subject strikes a good average in appeal.

### *"Seeing Rio de Janeiro"*

The semi-oriental and beautiful city of Rio de Janeiro is shown in this number of the Kineto Review in a series of attractive views. Evidently all the important buildings, parks and spots of interest have been photographed. The tropical vegetation makes gorgeous settings and adds much charm to the surroundings. The reel closes with views of the avenue of majestic giant palms, which leads from the Botanical Gardens and looks towards Tijuca Mountains. Unusually fine photography and artistic composition.

### *"Wilderness Friends"*

Fine photography and unusual closeups of wild birds and animals. Excellent pictures of the loon, moose and bear. Something out of the ordinary are a couple of bear cubs swimming after ducks. A mink stealing fish from a hand net left on the dock, with the small animal dodging out of a crack is amusing. Educational Film Corporation.

### *"Paramount Magazine"*

The contents of this number are comprised of animated cartoons that are lively and peppy. "The Sheriff," Peanut Comedy. tells the adventures of said sheriff in obtaining a watch. Felix, the Cat in his wild career of "The Hypnotist" finds that he can conquer all with whom he comes in contact except the wife. The entire number is full of fun and will cause many a hearty laugh.

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *Sidelights and Reflections*

WE hear and read considerable about the aesthetic film, and are told that it will be a blessed day for the screen when pictures worthy of this classification are an assured fact. Let us be prepared to welcome them. They will be a source of pure delight and an expensive luxury. There can be no argument as to their artistic merit; the only chance for any serious difference of opinion will be over who is going to pay for them. The general public will not support this class of screen product any more readily than it does the highbrow drama of the stage. With but few exceptions, the best plays from an intellectual point of view are found in the three hundred seat theatres of New York and the other leading cities of this country. There has been a distinct gain for the drama of ideas through the special matinee performances of non-commercial organizations and by companies composed of actors and other impractical souls who were willing to take a chance. But the productions of the works of those who think had a line of argument in their favor that could not be confuted by the combined wisdom of a gross of efficiency experts and a hard-headed, out for the coin, theatrical manager. The plays could be tried out at a non-prohibitive initial cost.

The same cannot be truthfully said of the aesthetic film. The sculptor can make a clay model for a few cents in real money and several dollars worth of time, which may bring him fame and a bank deposit; the painter may turn out a masterpiece while starving in a garret, perish for the want of food just as he finishes it, have his name spelled wrong on an art dealer's catalogue and never know that his picture sold for a fortune; the playwright may turn out a winner under the same conditions, have it tried out at a special matinee at small expense and see it hit the financial bull's eye for a three seasons' run. But not a photoplay. Some one must produce at least twenty thousand in cold cash before even a private showing of a picture can be had. And there are, at the present time, no little theatres that have given any indication of a desire to book aesthetic screen plays.

It may sound terribly sordid and disheartening to the select beings who deplore the want of aestheticism in present-day film dramas that "Will it pay" must be the first question of the picture producer. Bitter experience has taught him that he must cure the taste for the corned-beef-and-cabbage grade of drama by gradually administering homeopathic doses of the finer grained product. The public has an honest liking for the plebeian mental fodder at which the highbrow turns up his nose, and it will take time and money to wean it from its favorite fare. The question of expense must be the first to be considered.

The men in the picture business cannot afford to risk over a certain amount in educating the public. But they are doing this to the best of their judgment and to the limit of their resources. Conditions are such that they must carry on this work unaided. The aesthetic advance of the screen has been as rapid as possible, without involving the financial smash of the producer.

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*"Chickens"* (*Paramount*).
*"The Gilded Lily"* (*Paramount*).
*"Bare Knuckles"* (*Fox*).
*"Testimony"* (*Stoll*).
*"The Scoffer"* (*Allan Dwan*).
*"Every Woman's Problem"* (*Plymouth*).
*"The Unknown Wife"* (*Universal*).


## *"High and Dry"*

*C. B. C. Presents Another Hallroom Comedy in which Sid Smith Does Thrilling Stunts*

Reviewed by C. S. Sewell.

The predominating feature of the latest Hallroom Boys' Comedy distributed on the state right market by C. B. C. Film Sales Corporation is the thrilling stunts performed by Sid Smith in the role of Percy. Much of the action of the picture takes place on the roof of a hotel and the stunts at the edge of the roof and on a flagpole, performed by Smith, who is supposed to be intoxicated, are similar to those in a previous release, "A Dog-gone Mixup," but are even more cleverly done.

There is a lot of good comedy throughout the two reels, which make this one of the best of the Hallroom series. Sid Smith is ably assisted in his funmaking by Harry McCoy, Bartine Burkette and Polly Moran.

The story opens with the "Boys" just returning from a prohibition banquet, very much under the weather. They get into all kinds of scrapes in their hotel, finally landing on the roof.

## *"The Skipper's Treasure Garden"*

No better proof is needed of the merits of this Toonerville Trolley comedy than the way it was received on the Strand Theatre program where it followed "The Nut." The house yelled with delight at the novel and uproariously funny adventures of Fontaine Fox's famous one truck trolley car and its equally noted skipper. The old chap's troubles with the over-weight servant girl and his scheme to make his neighbors dig his garden for him are top-notch comic devices. The actor who plays the skipper will be widely known among picture fans. His character work is immense. The Toonerville Trolley comedies are funny without being foolish and occupy a place all their own among screen comics. Released by First National.

## *"The Nut"*

*Chuckles, Roars and Romance in Douglas Fairbanks' United Artists' Corporation Picture*

Reviewed by Edward Weitzel.

It is an extremely well groomed and natty brand of cheerful idiot that Douglas Fairbanks impersonates in "The Nut." Charlie Jackson, the hero of this romantic farce, has the natural talent of a bad scenario writer for mussing up the climax of everything he undertakes. He spends both time and money in planning delightful surprises for his sweetheart and his friends, that turn out embarrassing bloomers. The different devices he employs to accomplish his unhappy ends are mirth provoking for the spectator, and the mixture of chuckles, roars and romance in the story make it excellent entertainment. It is not so much of a stunt picture as most of the Fairbanks' output, but the farce business is neatly blended with the love interest and there is a rescue-the-heroine-act-at-any-cost scenes that is thrillingly novel.

In a portion of the best comedy "Doug" is assisted by a cast of wax figures and his friend, Mr. Charles Chaplin, who appears in his familiar tramp make-up for a moment.

**The Cast**

Charlie Jackson.....Douglas Fairbanks
Estrell Wynn.....Marguerite De la Motte
Philip Feeney.....William Lowery
"Gentleman George".....Gerald Pring
Pernelius Vanderbrook, Jr....Morris Hughes
Claudine Dupree.....Barbara La Mark

Story by Kenneth Davenport.
Directed by Ted Reed.
Length, Six Reels.

**The Story**

A turn for invention and a burning love for Estrell Wynn gets generous Charlie Jackson and his friends into all sorts of scrapes. Estrell and Charlie live in the same apartment house in Greenwich Village. Miss Wynn has a fine plan for bringing sunshine into the lives of the poor children of the world, and her devoted Charlie does his best to help her by trying to get some society swells interested in the matter. Young Pernelius Vanderbrook, who is learning life as a cub reporter on a New York daily, is told that a man has been seen pushing a handcart loaded with bodies through the streets of the Village. He hurries down there, gets into Charlie's apartment and finds that the bodies are a number of wax figures stolen from a wax work show.

The melodramatics are furnished by a gentleman gambler who is in love with Charlie's sweetheart and tricks her into coming to his place for the purpose of meeting persons who will help her charity. The gambler does not give the girl a square deal, and she is rescued by Charlie and escorted to safety through the hot air pipes of the furnace.

**Program and Exploitation Catchlines:**

Douglas Fairbanks Rescues His Sweetheart in a Thrilling and Original Manner in "The Nut."

See the New Kind of Traffic Cop Which Douglas Fairbanks Puts to Work on Broadway.

**Exploitation Angles:** Play up Fairbanks with a plentiful use of paper and newspaper publicity. Make cutouts for the lobby and store windows and if you can get hold of a man who looks something like the comedian, send him through the sheet with a pushcart loaded with partly covered wax dummies from the dry goods store and a banner which can be exposed whenever sufficient attention is attracted.

# Newest Reviews and Comments

## "You and I"

*Icelandic Tragedy of a Woman's Sacrifice, Produced by Swedish Biograph and Released by Radiosoul.*

Reviewed by Jessie Robb

A screen version of John Sigor Johnson's tragedy of Iceland, "Eyvind of the Hills," has been made by the Swedish Biograph and released in the United States by Radiosoul under the title of "You and I." The theme is strongly developed and partakes of the ruthlessness and stern grandeur of the cold, rugged and mountainous country in which the bitter drama occurs. Scenically, the backgrounds of towering mountains, precipices, spouting geysers, blinding blizzards and the scanty vegetation of the near Arctic regions seem most fitting for the tragedy. The photography is clear and the artistic composition good, but the picture suffers from faulty cutting.

The cast is composed of Swedish actors of fine acting ability. Victor Seastrom as Kari gives an impersonation that is gripping in mounting tragic intensity. Edith Erastow's performance of Halla is one of great dignity. An American prologue and epilogue have been added to serve as an introduction to the Swedish film.

**The Cast**

Kari, "Eyvlnd of the Hills,"
..Victor Seastrom
Halla ..... Edith Erastow
Tom Arnes.....John Eckman
The Constable.....Miles Ahrens
Story from the Play by John Sigor Johnson.
Directed by Victor Seastrom.
Photography by J. Julius.
American Version, Titles, Editing by L. E. Miller.

**The Cast—Prologue and Epilogue.**

Edith Taylor.....Lillian Walker
Jack Langdale.....J. Ratcliffe
Jim Swift.....Dan Duffy
Margaret Jackson.....Nona Adalr
Length, 6,000 Feet.

**Prologue and Epilogue.**

Edith Tyler, a young widow, will lose her wealth if she remarries. She has fallen in love with a struggling artist. One evening she invites her friends to see a film, and shows them "Eyvind of the Hills." After the showing, she tells Jack that, even as Halla sacrificed for Kari, so will she sacrifice for him.

**The Story**

According to the stern Icelandic law, Kari is outlawed for stealing a sheep to keep his family from starvation. Eventually, he returns to the valley and is employed by Halla, a wealthy widow. They fall deeply in love with each other. The constable covets Halla's rich farm and informs her that he intends to marry her. Halla marries Kari and together they go to the mountains where they spend five happy years. A little daughter is born to them.

Finally, their refuge is discovered. In the fight that follows the child is killed. Halla and Eyvind escape. Winter comes on and their food runs low. At last they face starvation. Karl is crazed with the hunger pangs. Halla goes out into the storm and is followed by her husband. Together they meet their death in the snow and cold.

**Program and Exploitation Catchlines:** The Story of the Tragedy of Woman's Sacrifice.
Adaptation of the John Sigor Johnson Story, "Eyvind of the Hills."
A Drama of Love and Sacrifice.

**Exploitation Angles:** This title sounds somewhat like a comedy. Be sure to tell it is a tragedy and the first of the Swedish pictures to reach America. Tell your patrons that these productions have been sweeping things before them in England, and rouse their interest in the productions and in the Icelandic locale.

## "Bars of Iron"

*Conventional Story of English Upper Class Life Produced by Stoll*

Reviewed by Jessie Robb.

Ethel M. Dell's novel, "Bars of Iron," Pathe release, has a conventional plot, which deals with the English upper classes. A fight, resulting in a death, which occurs supposedly in the sheep country of Australia, opens the screen version. From there the hero is jumped to his English country home. The director, who is responsible for the scenario, has much to learn in developing his action so that smoothness and a logical sequence of scenes is attained. The cast is a fair one, although a tendency of over-facial expression is noticeable, possibly due to direction. The exteriors have the charm of the picturesque English country side, and a fox hunt, with Reynard in full view, will interest American spectators.

**The Cast**

Alice Denys.....Madge White
Eric Denys.....Leopold McLaglen
Piers Evesham.....Roland Myles
Col. Beverley Evesham.....Eric Lankester
Dick Guyes.....Gordon Webster
Rev. Stephen Lorimer.....Lewis S. Ransome
His Wife.....Gertrude Sterroll
Dixon ..... R. Townsend
Crowther ..... J. Edwards Barber
Dr. Lennox Tudor.....J. R. Tozer
Victor ..... William Lenders
Ina Rose .....Olga Conway
Jeanie ..... Iris Lunan
Story from the Novel of the Same Name by Ethel M. Dell.
Scenario and direction by F. Martin Thornton
Photography, Not Credited.
Length, 5,100 Feet.

**The Story.**

While making a tour of the world and, during his sojourn in the sheep country of Australia, Piers Evesham is forced into a fight with Samson, sheep ranger and bully. Piers throws Samson, and the fall kills him. Horrified, Piers escapes and returns to England. At home he meets Alice Denys, a widow and governess at the parsonage. He soon falls in love with her, and, defying his father, proposes to her, but is rejected. This irritates the elder Evesham and he goes to see Alice with the intention of asking her the reason for the rejection. On the way he is thrown by his horse. Alice finds him and as he lies dying, he makes Alice promise to marry Piers.

While calling on Alice, Piers by chance looks through her album and there sees a picture of Samson and discovers that he was Alice's husband. He keeps the knowledge to himself and they are married. They are very happy. At a friend's wedding Piers meets Dixon but does not recognize him. Dixon accuses Piers of the murder of Samson, but is not believed as he is drunk. The knowledge comes to Alice that Piers killed her first husband. She is horror-stricken and is about to leave Piers, when Dr. Tudor forces the confession from Dixon that he "fixed" the whiskey, which Samson drank before the fight and it was that which killed him. Then the dread of prison bars of iron disappears and Piers and Alice face the future with happiness.

**Program and Exploitation Catchlines:** A Real English Fox Hunt Is One of the Picturesque and Exciting Features of "Bars of Iron."
Scenes in Australia and England and a Strong Love Story Are To Be Found in "Bars of Iron."

**Exploitation Angles:** Playing up the fox hunt will give you a good sales angle where the players are not known. Play this up, hooking up with window displays of English hunting scenes, if any of your local stores carry these prints. You can also get some appeal from the Australian scenes.

## "Chickens"

*Paramount's Latest Douglas MacLean Feature Is Mildly Entertaining*

Reviewed by Sumner Smith.

"Chickens," Douglas MacLean's latest Paramount picture, a Thomas H. Ince production directed by Jack Nelson, has only ordinary entertainment values. The plot as adapted from Herschel Hall's Saturday Evening Post story, "Yancona Yillies," is unnatural, one situation—that where the hero attends church in overalls—being so impossible as to destroy any hope of realism. The comedy elements help to make for the weak plot, although the comedy itself is not of the scintillating variety. MacLean's wholesome smile and "pep" are, as usual, in evidence all of the time. Gladys George appears as his leading woman and does well.

**The Cast**

Deems Stanwood.....Douglas MacLean
Julia Stoneman.....Gladys George
Aunt Rebecca.....Claire McDowell
Dan Bellows.....Charles Mailes
His Wife.....Edith Yorke
Willie Figg.....Raymond Cannon
Philip Thawson.....Willis Marks
Decker ..... Al Filson
From the story, "Yancona Yillies."
Scenario by Agnes Christine Johnston.
Directed by Jack Nelson.
Supervised by Thomas H. Ince.
Photographed by Bert Cann.
Length, 4,753 Feet.

**The Story**

Deems Stanwood, a wealthy young man, goes to the country to live up to a provision in his uncle's will. After meeting Julia Stoneham he is reconciled to the life and decides to raise chickens, settling down next to Julia's fine farm. The trustee of his estate loses out in a series of investments and Deems is confronted with the necessity of making his farm pay. His chickens fail to lay and he mortgages his farm to Willie Figg, a thrifty young person who is also in love with Julia.

Supposedly rich, but with a one figure bank account, Deems' inability to meet his bills and contribute to town charities, bring him into disfavor with the people. All this acts against his suit for Julia's hand, and Willie Figg's suit apparently prospers. By chance Julia discovers the loss of Deems' fortune and takes over the mortgage from Willie Figg, who is about to foreclose. When Deems learns this he presses his suit so successfully that Willie Figg is left to look for another sweetheart.

**Program and Exploitation Catchlines:** Douglas MacLean in a Funny Rural Drama of Chickens and the Girl.
When His Chickens Finally Begin Laying, He Wins the "Chicken" He Cares Most For.
As a Poultry Fancier He's a Failure; as a Lover He's an Expert.

**Exploitation Angles:** Play up on the title. You can get window displays of day old chicks and in the towns hook up with displays of poultry supplies. Get a drive on the word "Yillies" and ask how many know what it means. Those who do not know the Saturday Evening Post story will be interested. In rural communities you can tear it open with egg laying contests and poultry shows, offering small prizes and much glory.

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## "Dr. Killjoy"

Bud Fisher shows the dire effects of Sour Sunday upon Mutt and Jeff when the two friends fare forth to enjoy a Sunday stroll. The cartoon skit is a takeoff on the effect that the blue laws would have and is an effective way of laughing the enactment of them out of existence. Fox.

# Newest Reviews and Comments

## "The Gilded Lily"

*Robert Z. Leonard Production Starring Mae Murray Has Fine Setting of Up-to-Date Story*

Reviewed by Edward Weitzel.

Life as it is lived by a certain element of the Times Square mob is shown with a reasonable amount of veracity in this Paramount release. The chief character is a professional dancer who refuses to be led astray. The story never rises to any great dramatic height, but develops naturally and the subject matter is up-to-date and interesting. The types of Broadway rounders are faithfully and amusingly portrayed and the production has a fine setting without resorting to freak effects. The scenes at the Cafe Royal are very artistic and there is correct taste in the selection of all the accessories.

Mae Murray does the best screen acting of her career as Lillian Drake and her dances are most skillfully managed. The real feeling and sincerity she puts into her emotional work go a long way toward making the story convincing. One or two mannerisms need toning down. The support has the finished performances of Lowell Sherman, Jason Robards and Charles Gerard to its credit.

**The Cast**

Lillian Drake.....Mae Murray
Creighton Howard.....Lowell Sherman
Frank Thompson.....Jason Robards
John Stewart.....Charles Gerard
Mrs. Thompson.....Leonora Ottinger

Story by Clara Beranger.
Directed by Robert Z. Leonard.
Cameraman, Ernest Haller.
Length, 6,060 Feet.

**The Story**

The Cafe Royal is a Times Square club where Broadway rounders go to break speed records on the fast life track and to watch the dancing of "The Lily," who has many admirers but no lovers. She is content to take what is offered her but gives nothing in return. One of her friends is a wealthy man about town, another is a young chap from New England who has left a sweetheart at home and is going the pace with the best of 'em at the Cafe Royal. He imagines that he is deeply in love with the dancer and his earnestness so impresses her that she gives up the false glitter that surrounds her and is ready to live for him alone. The boy soon tires of this and gets her to promise that she will go back to the jollity of the Cafe Royal. In the meantime young Thompson's mother has learned of her son's dissipated career in New York and of his engagement to "The Lily." She hurries to the city and has a scene with the girl which influences the dancer's decision.

Before her first dance is completed "The Lily" realizes that she cannot go on with the old life. She returns home and is followed by the intoxicated Thompson. There is a violent quarrel and the girl is saved by Creighton Howard, her wealthy admirer. He takes her to his mother and introduces her as the woman who is to be his wife.

**Program and Exploitation Catchlines:** Mae Murray in the Best Dance Ever Shown on the Screen.

A Gorgeous Production of the Night Life of Broadway.

The Story of a Broadway Dancer Who Finds Real Happiness with the Man She Was Afraid to Trust.

**Exploitation Angles:** .Play up the star and while not saying that this is better than "On With the Dance," tell "If you liked 'On With the Dance,' you'll like this better." It says the same thing in a way less apt to rouse antagonism. Play strong on the angle that not all women of the so-called fast life are themselves immoral. You can use this for an essay angle with profit, working the stunt the week before the picture is shown.

## "Bare Knuckles"

*William Russell Featured in Fox Picture of Melodramatic Appeal*

Reviewed by Robert C. McElravy.

William Russell is provided with a strong action story in "Bare Knuckles," a five-part Fox production. The scenes range between the city slums and a snowclad North country. The hero is a hard-fighting individual, known to the underworld as "The Brute," although William Russell looks rather belie this title. He proves, however, his physical readiness many times throughout the action, which tends strongly to primitive, hand-to-hand warfare.

The story is one that will appeal to audiences who like action of the elemental sort. The background of the slums makes a good setting for the beginning, where a pretty young charity worker gets in touch with the hero and finds employment for him at the head of a construction gang. A conflict of opposing interests on the part of two such gangs furnishes a logical basis for the fighting scenes, with the usual love interest added by the presence of the girl. Mary Thurman is appealing as the heroine.

**The Cast**

Tim McGuire.....William Russell
Lorraine Metcalf.....Mary Thurman
Fern.....Correan Kirkham
Haines.....George Fisher
Benham.....Edwin B. Tilton
Leek.....Charles Gorman
Harris.....Jack Roseleigh
Old Soaky.....John Cook
Abie.....John Lee
Metcalf.....Chas. K. French
Shadow.....Jack Stevens

Story by A. Channing Edington
Scenario and Direction by
James Patrick Hogan
Length, Five Reels

**The Story**

Tim McGuire is a youth who has grown up in the San Francisco underworld, where he is known for his physical prowess and goes by the name of "The Brute." He has adopted a family, which includes a broken down university professor and his daughter, Fern, also his boyhood friend, Abie. One day Lorraine Metcalf is befriended by Tim when her car is attacked by hoodlums. Out of gratitude Lorraine gets her father to put him in charge of a construction gang engaged in building a dam in the Sierra mountains. Tim soon finds himself in many difficulties. His company is opposed by a rival gang which is aided by Haines, a dishonest employe of Lorraine's father. Haines loves Lorraine and during a series of gang fights he carries the girl to a cabin in the snowclad hills.

Tim saves the dam from an attempted dynamite explosion and learns of Lorraine's plight. He follows Haines to the cabin, where he is wounded by a shot from the former's gun. In spite of this injury Tim beats Haines with one arm and wins the love of Lorraine.

**Program and Exploitation Catchlines:** A Melodrama With Scenes in the City Slums and the Snowclad North Country.

He Was Known in the Underworld as "The Brute"—But He Went to the Northland and Conquered Them, Too.

William Russell in a New Melodrama.

**Exploitation Angles:** Hook Russell to the title and sell on interest in the star in the play. Ask the fans if they think Bill Russell is a brute and make similar drives. Use cutouts in the part and warn in teasers that a brute is coming. This should do you exceedingly well.

## Correction

Review appearing in third column of page 193 of last issue was through a typographical error headed "You and I." This is a Universal subject and the correct title is "All Dolled Up."

## "Testimony"

*Strife of Two Women Theme of George A. Clarke Production Released by Stoll*

Reviewed by Jessie Robb.

Not necessarily English in story, but thoroughly so in development, characters and cinematography is this George A. Clarke picture of English farm life, a release of the Stoll Company of America. A stern mother, strongly Puritan in feeling, in bitter strife with the unwelcome wife of her only son for his affection and the rule of the house, the theme of "Testimony" is not one commonly used. It therefore has fresh interest. A well constructed scenario and good direction are responsible for consistent plot development, although an excessive wordiness of the many sub-titles and too frequent closeups weaken the telling of the story. The interiors and the lighting show an improvement over several of this company's previous releases, and the exteriors are notable for a number of remarkably beautiful long shots.

Acting honors go to Mary Rorke as Rachel Lyons. Her impersonation of the bitter old woman who finally softens is true to type in appearance, dress and feeling. Ivy Duke's performance of Althea May is much better in the lighter moods, her portrayal of tragedy being marred by stiffness of movement. A newcomer to American spectators, the well built David Hawthorne is most pleasing as the young farmer, Gillian Lyons. The rest of the cast is adequate. The rural types at the tea parties are startlingly unusual.

**The Cast**

Althea May.....Ivy Duke
Lucinda.....Barbara Everest
Reuben Curtis.....Douglas Munro
Rachel Lyons.....Mary Rorke
Gillian Lyons.....David Hawthorne
Lady Letty.....Ruth MacKay
Cecil Coram.....Lawford Davidson

Story by Alice and Claude Askew
Scenario and Direction by Guy Newall
Cameraman, Bert Ford
Length, 5,500 Feet

**The Story**

Althea May, the pretty new school teacher of Dene village, captures the heart of Gillian Lyons, a young farmer. They marry, to the displeasure of Gillian's mother, who has picked out a wife for her son, trained in housewifery. Althea is ignorant of the duties of a farmer's wife, and cares less. When her baby comes a bitter quarrel over the child's care results in the grandmother leaving the house. From want of proper care the baby sickens. The grandmother is summoned, but too late to save it. The elder woman then takes charge of the house and Althea is relegated to second place.

A letter from her uncle, who returns from America with a fortune, decides Althea. Without letting him know of her marriage, she goes to live with him as his heiress. The truth comes out when a young aristocrat, with her uncle's sanction, asks Althea to become his wife. She is turned out and goes back to Dene. Their sufferings have softened the two women. When Gillian returns from his search for Althea, the reconciliation is complete.

**Program and Exploitation Catchlines:**

Beautiful English Landscapes in "Testimony," the George A. Clarke Picture Featuring Ivy Duke.

A Dramatic Plot of an Unusual Nature and Quaint Characters Are Found in this Stoll Release.

A New English Juvenile Man Is Featured with Ivy Duke in "Testimony," a Stoll Release.

**Exploitation Angles:** Ivy Duke should be sufficiently well known to your patrons by now to be played up in this picture. Then add that David Hawthorne is something worth looking at, and drive him home to your women patrons as a new film Adonis.

# Newest Reviews and Comments

## *"The Scoffer"*

*Unpleasant Theme Handled in Realistic Manner in Allan Dwan Production*

Reviewed by Edward Weitzel.

An over-supply of primitive emotion, and a regrettable lack of good taste and common sense on the part of the author of "The Scoffer," will prevent this Allan Dwan picture from appealing to the more refined class of screen supporters. It will undoubtedly be sharply revised by the distributor. The theme is unpleasant, the opening reel presenting a series of incidents that refer to illicit love and abortion with all the frankness of the testimony at a coroner's inquest. In this reel a God-fearing physician, after restoring the cast-off mistress of his best friend to health, marries the woman under the belief that she is pure and worthy of his love. His friend, also a physician, renews his illicit relations with the woman and gets her to run away with him. Before their departure he sets a trap which lands the unsuspecting husband in prison. Himself an abortionist, the false friend arranges matters so that when the innocent physician answers a sick call it is made to appear that he has performed an illegal operation. He is arrested and sent to prison for five years. When he is set free, his hand is against God and man. The rest of the story shows his regeneration. Nothing of an offensive nature takes place after his release from prison, but the picture is unable to shake off the handicap of its repellent opening reel.

The direction and the acting of the cast are excellent. Mary Thurman and James Kirkwood have the leading roles.

**The Cast**

Margaret Haddon.....Mary Thurman
Dr. Stannard Wayne.....James Kirkwood
Dr. Arthur Richards.....Philo McCullough
Alice Porn.....Rhea Mitchell
Old Dabney.....John Burton
Boorman ..... Noah Beery
Boorman's Wife.....Eugenie Besserer
Boorman's Son.....Georgle Stone
Carson the Parson.....Bernard Durning
"The Albany Kid".....Ward Crane

Directed by Allan Dwan.
Length, 6,518 Feet.

**The Story**

Dr. Stannard Wayne marrles the cast-off mistress of his friend, after restoring her to health. The friend, also a physician, performs an illegal operation and makes it appear that Dr. Wayne is the guilty man. Richards, the false friend, who has resumed his illicit relations with his ex-mistress, gets her to run away with him. Wayne, who believed his wife to be a pure woman, is sent to prison for five years. From a God-fearing man he is turned into a scoffer, who vows to himself that he will never use his skill as a physician to relieve the suffering of others.

Wayne buries himself in the Northwest wilderness, fate decreeing that he take refuge in the very town where his runaway wife and her lover are hiding. Living in the village is a young woman named Margaret Haddon, who is the good spirit of the place. A young boy has been cruelly beaten by his father while the man was in a drunken rage, and is unable to walk. Margaret is nursing the boy, and is delighted when Dr. Stannard arrives. She puts the case before him but he refuses to help the cripple. The fine nature of the woman has its effect on Wayne at last. He consents to operate. While in the middle of his delicate task a mob, led by Richards, who has reported that Wayne is butchering the boy, rushes into the house and smashes the lights. The place is set on fire and the physician, his faith restored, completes the operation by the light from the burning building.

**Program and Exploitation Catchlines:** The Conversion of a Scoffer by a Seeming Miracle Is Shown in Allan Dwan's Production.

The Trust of a True Woman Restores the Faith of a Cruelly Wronged Man in "The Scoffer."

**Exploitation Angles:** Play up the physician who swears not to use his professional skill because he has been wronged. Play so hard on this point that the spectator comes with this idea in mind and the means by which the physician's downfall is achieved will become merely the means to an end and so lose, in some measure, its offensiveness, but this element will probably be corrected before the production reaches you.

## *"Every Woman's Problem"*

*Plymouth Pictures Presents Strong and Timely Story of Woman in Politics.*

Reviewed by C. S. Sewell.

Dealing with the timely subject of woman in politics, though it is in no sense a propaganda picture, Plymouth Pictures, Inc., is distributing on the state right market an interesting feature with a strong dramatic theme in which Dorothy Davenport (Mrs. Wallace Reid), is featured. The story revolves around a woman in a western state who is elected a judge and afterward governor, and the big situation comes when her husband is convicted of murder, and she is faced by the alternative of following love or duty.

The picture has been edited in such a manner that the interest is held throughout and is cumulative. In the main, the story is consistent, and although certain scenes in connection with the approaching execution are necessarily unpleasant, it is a production that should prove a good attraction. The theme, as well as several situations arising between the husband and wife, both of whom are lawyers, presents strong exploitation possibilities.

The star, while not the ideal type for the role, handles it satisfactorily and with dignity. The supporting cast is adequate.

**The Cnst**

Clara Madison.....Dorothy Davenport
Grant Williams.....Willis L. Robards
"Big Bill" Deavitt.....Maclyn Kling
Dan Channing.....Wilson DuBois

Story by Hal Reid.
Directed by Willis L. Robards.
Length, Five Reels.

**The Story**

Clara Madison, a lawyer, is nominated by the woman's party for a judgeship and is elected. A yellow newspaper opposes her to such an extent that her husband threatens the life of the editor. Bootleggers whom the paper has also opposed concoct a scheme by which the newspaper office is destroyed by a bomb and the editor killed. Circumstantial evidence overwhelmingly points to the guilt of Clara's husband and with the two bootleggers, he is sentenced to death.

Clara, in the meantime, is elected governor and is now faced with the question of allowing the law to take its course or of pardoning her husband, whom she dearly loves. She decides on the former course, but he is saved by the last minute confession of one of the bootleggers.

**Program and Exploitation Catchlines:**

Faced With the Most Heartrending Problem That Ever Confronted a Woman—Should a Woman Governor Pardon Her Husband, Who Though Innocent Has Been Legally Convicted, or Should She Allow the Law to Take its Course?

**Exploitation Angles:** This story points out its own exploitation lines. Work on the angle of the woman in politics and work hard. The story should sell itself to women, but you must tell them that you have such a story and arouse their interest. Play up the situation strongly and let current interest do the rest.

## *"The Unknown Wife"*

*Universal Picture Starring Edith Roberts Is Founded Upon A Crook Redemption Theme*

Reviewed by Fritz Tidden.

It has been said many times before, so often that it has the appearance of triteness, that the theme of the redemption of a crook by the sweet influence of a girl is of general and hardy appeal. Since time immemorial story writers have used it for the basis for their works, and as long as there are humans upon this troubled planet they will continue to do so. Universal's "The Unknown Wife," which has Edith Roberts as star, is another one of the clan. To say that it may be played with good results in the average house would be to repeat again what is said above. It is done in one tone. That is to say the plot is simple and its transference to the screen is straightforward and uninvolved. The action progresses in an even tempo and there are but few minor inconsistencies. At times it would appear as if the sympathy for the girl was about to be destroyed but this is shortly redeemed. The long arm of coincidence makes its familiar appearance but it does not choke out the interest of the onlooker.

Miss Roberts plays a role that does not require a great extent of talent in a thoroughly pleasing and appealing way. Casson Ferguson does good work but he does not look the desperate criminal he is pointed out in the first quarter of the film.

**The Cast**

Helen Wilburton.....Edith Roberts
Henry Wilburton.....Spottiswoode Aiken
Donald Grant .....Casson Ferguson
"Lefty" Mayes.....William Quinn
"Slim" Curry.....Joe Neary
John Mayberry.....Augustus Phillips
Thomas Gregory.....Bert Frank
Mrs. Stanwood Kent....Mathilde Brundage
Mrs. Dalton.....Jessie Pratt
Doris Dalton.....Edith Stayart
Brooks ..... Hal Wilson

Story by Bennett Cohen.
Scenario by Wallace Clifton.
Directed by William Worthington.
Length, 4,854 Feet.

**The Story**

The basic plot can be told in very few words. Donald Grant has served a term in jail for theft, and figures that he has paid his debt to society. When he is sent to a small country town by his pals to recuperate from his incarceration he meet Helen Wilburton, who later becomes his wife and is the chief cause in straightening out his character. In the interim, while his redemption is being solidly effected, there occurs some unusual twists in the development of the plot and also some hackneyed incidents. After the pair are married they go to a big city and following a career of being shadowed, temporarily suspected of another theft, loss of work and the girl's pitching in and helping out with securing a position herself and getting in somewhat of a mixup, the young husband now totally reformed crook and his wife return to the country town.

**Program and Exploitation Catchlines:** Edith Roberts as the Wife of a Crook Shows How a Woman's Devotion Saves Her Husband.

In "The Unknown Wife" Edith Roberts Has a Strong Emotional Role.

Can an Ex-Crook Stay on the Straight Path When He Is Constantly Persecuted by the Police?

**Exploitation Angles:** Play on the theme and advertise it in question form with, "Does it ever pay a woman to marry a man to reform him?" and similar interrogations. Then hook it up to Miss Roberts and offer the belief that if anyone could do it, she would be the one.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.*

## FOX ENTERTAINMENTS

**SPECIALS.**

Skirts (Special Cast—Six Reels).
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719. Ex. Vol. 48; P-937.
The Face at Your Window (All-Star Cast), Vol. 47, P-768; C-R, P-852.
Blind Wives. Vol. 48; P-324; C-R, P-406. Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All-Star Cast). C-R, Vol. 49, P-135.

**WILLIAM FARNUM SERIES.**

Drag Harlan. Vol. 47; P-109; C-R, P-134.
The Scuttlers. Vol. 47; P-1084; Vol. 48, C-R, P-46.

**PEARL WHITE SERIES.**

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman. Vol. 48, P-725; C-R, P-1033.

**TOM MIX SERIES.**

Prairie Trails. Vol. 48; P-99; C-R, P-794.
The Road Demon. Vol. 48, P-1090; C-R, Vol. 49, P-31.
Know You Men (Six Reels).

**WILLIAM RUSSELL SERIES.**

The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641; C-R, P-852.
Chester Reformed. Vol. 49, P-193.
Bare Knuckles.

**SHIRLEY MASON SERIES.**

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Wing Toy. Vol. 48, P-816, C-R, Vol. 49, P-135.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912; C-R, P-1002.
The Lamplighter.

**GEORGE WALSH SERIES.**

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17 .
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen. Vol. 49, P-43, C-R, P-135.

**20TH CENTURY BRAND.**

Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy) Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). Vol 48, P-963;C-8, Vol. 49, P-135.
Oliver Twist, Jr. (Harold Goodwin).
The Blushing Bride (Eileen Percy). Vol. 49, P-192.

**SERIAL.**

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

**SUNSHINE COMEDIES.**

Mary's Little Lobster.
A Walter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggonne Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-323.

**CLYDE COOKE COMEDIES.**

The Huntsman.
All Wrong.
The Jockey.
Don't Tickle.

**MUTT AND JEFF CARTOONS.**

All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

## FAMOUS PLAYERS-LASKY

**January.**

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326; C-R; P-406.
The Jucklins (George Melford Production)—L-6,023 Ft. Vol. 47; P-1080; C-R, Vol 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke)—L-4,705 Ft. Vol. 48, P-1091.
The Inside of the Cup (Cosmopolitan Production). Vol. 48, P-465; C-R, P-538.
The Rookie's Return (Douglas MacLean-Ince Production)—L-4,123 Ft. Vol. 48; P-217; C-R, P-406.
Midsummer Madness (William DeMille Production). L-5,908 Ft.; Vol. 47; P-851; Ex. Vol. 49, P-154.
Paying the Piper (George Fitzmaurice Production). Vol. 48, P-594; C-R, P-916.
The Frontier of the Stars (Thomas Meighan)—L-5,693 Ft. Vol. 48, P1462; C-R, P-668.

**February.**

Brewster's Millions (Roscoe Arbuckle)—L-5,502 Ft. Vol. 48, P-725; C-R, P-794.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft. Vol. 49, P-44.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794. Ex., P-935; Vol. 49, P-54-61.
Chickens (Douglas MacLean—Ince Production)—L-4,753 Ft.
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Malgne Production)—L-5,981 Ft. C-R, Vol. 49, P-135.
The Price of Possession (Ethel Clayton—Hugh Ford Production)—L-4,983 Ft. Vol. 48, P-1093.
What's Worth While? (Lois Weber Production).

**March.**

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft.
The Easy Road (Thomas Meighan)—L-4,982 Ft.
O'Malley of the Mounted (William S. Hart)—L-5,626 Ft. C-R, Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production).
The Gilded Lily (Robert Z. Leonard Production—Mae Murray).
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

**COMEDIES.**

Jan. 23—Bungalow Troubles.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.
Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

**PARAMOUNT ARBUCKLE COMEDIES.**

Jan. 16—A Country Hero.
Feb. 27—The Butcher Boy .
Mar. 27—Out West.

**PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.**

(One Reel).

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up In Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.
Feb. 6—All Aboard for Brindisi.
Feb. 13—Palma De Majorea.
Feb. 20—A little Atlantis.
Feb. 27—Modern Aspects of Japan.
Mar. 6—Constantinople.
Mar. 13—In the Garden of the East.
Mar. 20—Jerusalem, the Holy City.
Mar. 27—Modern Jerusalem.

**PARAMOUNT MAGAZINE.**

**Magazine.**

Feb. 6—Magazine Subjects — Cartoon Hootch and Mootch.
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan.
Feb. 20—Magazine Subjects — Cartoon by Earl Hurd.
Feb. 27—Magazine Subjects — Cartoon by Frank Moser.
Mar. 6—Cartoon by Henry D. Balley, "The Hoots."
Mar. 13—Cartoon by Earl Hurd, "Bobby Bumps."
Mar. 20—Cartoon by Pat Sullivan, "Felix, the Cat."
Mar. 27—Cartoon by Henry D. Balley, "The Hoots."

**PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.**

Jan. 23—Wildest Wales.

**POST NATURE PICTURES.**

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

## FIRST NAT'L EXHIBITORS

Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
The Kick in High Life (Lehrman — Two Reels).
Toonerville Trolley (Dan Mason — Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48. P-304.
Old Dad (Mildred Harris Chaplin — Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer). Ex. Vol. 48, P-1046.
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Mamma's Affair (Constance Talmadge). Vol. 48, P-726. C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). Vol. 48, P-817.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
The Oath (R. A. Walsh Production).
Lessons in Love (Constance Talmadge).
Scrap Iron (Charles Ray).

**"BIG FIVE" ATTRACTIONS.**

Passion (Pola Negri—Nine Reels). Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55. 155, 158.
Man—Woman—Marriage (Dorothy Philips—Nine Reels). Vol. 48; P-391; C-R, P-668.

## AMERICAN FILM COMPANY

The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).
Payment Guaranteed (Margarita Fisher).

# CURRENT FILM RELEASE DATES

## W. W. HODKINSON

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-794.

**ZANE GREY PICTURES, INC.**

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-680.

**J. PARKER READ, JR., PRODUCTIONS.**

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

**DIETRICH-BECK, INC.**

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

**DIAL FILM COMPANY PRODUCTIONS.**

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

**ARTCO PRODUCTIONS.**

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-164; C-R, P-777.

**ROBERT BRUNTON PRODUCTIONS.**

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47; P-1080.

**JOSEPH LEVERING PRODUCTIONS.**

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

**LOUIS TRACY PRODUCTIONS.**

The Silent Barrier. Vol. 46; P-997.

**NATIONAL PRODUCTIONS.**

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.

**J. L. FROTHINGHAM PRODUCTION.**

The Broken Gate—Vol. 48; P-101. C-R, P-282.
The Breaking Point (Bessie Barriscale). Vol. 48, P-729. C-R, Vol. 49, P-31.

**ROCKETT FILM CORPORATION.**

The Truant Husband.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial.*

**Releases for Week of January 16.**

When We Were Twenty-one (H. B. Warner). Vol. 48, P-326; C-R, P-794.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

**Releases for Week of January 23.**

The Sage Hen (Six Reels). Vol. 48; P-461; C-R, P-538.
No. 16 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming Straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial). Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

**Releases for Week of Janunry 30.**

The Killer (Six Reels). Vol. 48, P-696; C-R, P-794.
No. 9 of Velvet Fingers (The Broken Necklace).
No. 2 of The Double Adventure (The Harbor Bandits).
Lochinvar o' the Line (Edgar Jones—Two Reels). Vol. 48; P-966.

**Releases for Week of February 6.**

The Devil (George Arliss—Six Reels). Vol. 48; P-693; C-R, P-668; Ex., P-823.
No. 10 of Velvet Fingers (Shots in the Dark).
No. 3 of The Double Adventure (Hearts of Stone).
The Imposter (Tom Santschi—Two Reels).
Harry Pollard Comedy (One Reel).
Hearts and Flour (One Reel).

**Releases for Week of February 13.**

No. 11 of Velvet Fingers (The Other Woman).
No. 4 of The Double Adventure (The Gun Runners).
Open Another Bottle (Harry Pollard—One Reel).
The Two-Fisted Judge (Edgar Jones—Two Reels).

**Releases for Week of February 20.**

No. 12 of Velvet Fingers (Into Ambush).
No. 5 of Double Adventure (The Rebel's Nest).
Prince Pistachio (Vanity Fair Girls—One Reel).
The Death Trap (Tom Santschi—Two Reels).

**Releases for Week of Februnry 27.**

What Women Will Do (Six Parts); Vol. 48, P-966; C-R, P-1033.
No. 13 of Velvet Fingers (The Hidden Room).
No. 6 of Double Adventure (Trouble Trail).
His Best Girl (Harry Pollard—One Reel).
Single-Handed Sam (Two Reels—Edgar Jones).

**Releases for Week of March 6**

No. 14 of Velvet Fingers (The Trap).
No. 7 of Double Adventure (War in the Oil Fields).
His Best Girl (Harry Pollard)—One Reel).
The Tempest (Two Reels).
Trapping the Bobcat (One Reel).

**Releases for Week of March 13**

No. 15 of Velvet Fingers (Out of the Web).
No. 8 of Double Adventure (The Grill of Fate).
No. 1 of the Avenging Arrow (Ruth Roland Starring—The Vow of Mystery—Three Reels). Vol. 49, P-46.
Make It Snappy (Harry Pollard—One Reel).
Caught in the Rapids (Edgar Jones—Two Reels).

**Releases for Week of March 20**

No. 9 of Double Adventure (The Black Whirlpool).
No. 2 of The Avenging Arrow (The Enemy Strikes).
Running Wild (Vanity Fair Girls—One Reel).
The Desert Wolf (Tom Santschi—Two Parts).

**Releases for Week of March 27.**

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel).

## UNIVERSAL FILM MFG. CO.

*"The Vanishing Dagger" Serial Stars Eddie Polo; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.*

The Mad Marriage (Carmel Myers). Vol. 48; P-732; C-R, P-1033.
No. 18 of The Flaming Disk (The End of the Trail).
No. 11 of King of the Circus (Man and Beast).
No. 1 of The Diamond Queen (The Vow of Vengeance).
The Grip of the Law (Jack Perrin—Western Two Reels).
The Fire Cat (Edith Roberts). Vol. 48 P-818; C-R, Vol. 49, P-135.
No. 12 of King of the Circus (Deep Waters).
No. 2 of The Diamond Queen (The Plunge of Doom).
Milk and Yeggs (Star—One Reel).
Fresh from the Farm (Harry Sweet—Century—Two Reels).
The Trigger Trail (Jack Perrin—Western—Two Reels).
Colorado (Frank Mayo). Vol. 48, P-966.
No. 13 of King of the Circus (A Fight for Life).
No. 3 of The Diamond Queen (Perils of the Jungle).
Won—One Flivver (Star—One Reel).
Leaping Lions and Jailbirds (Century—Harry Sweet—Two Reels).
Western (Two Reels).
Society Secrets (Eva Novak). C-R, Vol. 49, P-31.
No. 14 of King of the Circus (Out of the Clouds).
No. 4 of The Diamond Queen (Fires of Fate).
Ring on the Groom (One Reel).
Vamps and Scamps (Zip Monty and Century Bathing Beauties—Century—Two Reels).
Western (Two Reels).
If Only Jim (Harry Carey). Vol. 49, P-47.
No. 16 of King of the Circus (The Woman in Black).
No. 5 of The Diamond Queen (The Tide of Destiny).
No Monkey Business (Joe Martin—Star—One Reel).
The Dog Doctor (Century Wonder Dog and Harry Sweet—Century—Two Reels).
The Show Down (Art Acord—Western—Two Reels).
All Dolled Up (Gladys Walton). Vol. 49, P-193.
No. 16 of King of the Circus (The Cradle of Death).
No. 6 of the Diamond Queen (The Colossal Game).
Bring on the Groom (Dorothy Wolbert—Star—One Reel).
Her Circus Man (Century—Two Reels).
Western (Two Reels).

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47; P-616.
Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47, P-249; Vol. 48; C-R, P-46. Ex. P-687.
Black Beauty (Jean Paige). Vol. 48; P-565; C-R, P-668.

**ALICE JOYCE.**

The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-698.

**CORRINE GRIFFITH.**

It Isn't Being Done This Season.

**EARLE WILLIAMS.**

The Fortune Hunter (Earle Williams—Seven Reels).
The Purple Cipher. Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens.

**ALICE CALHOUN PRODUCTIONS.**

Princess Jones.

**LARRY SEMON COMEDIES.**

The Stage Hand.
The Sportsman.
The Suitor.
The Hick.

**JIMMY AUBREY COMEDIES.**
(Two Reels).

His Jonah Day.
The Decorator.
The Blizzard.

**CHAPTER PLAYS.**

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

**SERIAL.**

The Purple Cipher (Joe Ryan—Fifteen Episodes).

## UNITED ARTISTS

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 28—Pollyanna (Mary Pickford—Six Reels).
Apr. 6—Down on the Farm (Mack Sennett).
May 30—Romance. (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford). Ex. Vol. 49, P-67.
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466, C-R, P-638. Ex. Vol. 49, P-60.
Mar.—The Nut (Douglas Fairbanks). Ex. Vol. 48, P-1043.

# CURRENT FILM RELEASE DATES

## GOLDWYN DISTRIBUTING

Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47, P-247. C-R, Vol. 48, P-282. Ex. Vol. 49, P-56.
His Own Law (Hobart Bosworth). Vol. 47; P-385. C-R, Vol. 48, P-916.
The Branding Iron (Barbara Castleton). Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P 644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P- 1033.
Just Out of College—L-4,779 Ft. Vol. 48, P-964; C-R, P-1033.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. Vol. 48, P-594; C-R, P-668.
The Concert. Vol. 49, P-46; C-R,P-135.
Gulie of Women. Vol. 49, P-194.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

**GOLDWYN-BRAY.**

Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.
Seein' Things on the Orinoco.
Gypsy Scientists.
Unshed Soldiers of the King.
No Reg'lar Bird.

**GOLDWYN-BRAY COMICS.**
(One Reel).

Happy Hooligan in "Happy Hooldini" (Lampoons).
Ju ge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

**CAPITOL COMEDIES.**

Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).
Indigo Sunday.
Home Brewed Youth.
Angel's Feathers.

**GOLDWYN—INTERNATIONAL COMICS.**

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

## L-J-SELZNICK ENTERPRISES

**ELAINE HAMMERSTEIN STAR SERIES.**

The Daughter Pays. 6,294 Ft.
Pleasure Seekers. 5,610 Ft.; Vol. 48, P-461; C-R, P-916.
Poor Dear Margaret Kirby. 5,500 Ft.

**EUGENE O'BRIEN STAR SERIES.**

The Wonderful Chance—L-5,364 Ft.
Broadway and Home—L-4,850 Ft.; Vol. 48; P-726; C-R, P-916.
Worlds Apart—L-5,980 Ft.

**OWEN MOORE STAR SERIES.**

The Poor Simp—L-5,205 Ft.
The Chicken in the Case—L-5,261 Ft.; Vol. 48, P-728.

**CONWAY TEARLE STAR SERIES.**

Society Snobs—L-5,500 Ft.
Bucking the Tiger—L-5,000 Ft.

**MARTHA MANSFIELD STAR SERIES.**

The Fourth Sin—L-5,000 Ft.

**SPECIAL PRODUCTIONS.**

The Greatest Love. (Vera Gordon). L-5,520 Ft.; Vol. 48; P-594; C-R; P-794.
You Can't Kill Love (All Star). L-5,500 Ft.
The Highest Law. (Ralph Ince Special). L-5,500 Ft.; Vol 48; P-727.
The Road of Ambition. (Conway Tearle). L-5,500 Ft. Vol. 49, P-191.
The Sin That Was His (William Faversham). L-5,600 Ft.; Vol. 47; P-641; C-R, P-1002
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

**SELECT PICTURES.**

Mothers of Men (Claire Whitney). L-5,000 Ft.
Mountain Madness. L-6,000 Ft.
The Great Shadow (Tyrone Power). L-5,000 Ft.; Vol. 44, P-1237.
Seeds of Vengeance (Bernard Durning) L-5,000 Ft.
Men's Playthings (Grace Davison). L-5,000 Ft.; Vol. 44; P-1,792 Ft.
The Servant Question (William Collier). L-5,000 Ft.
Just Outside The Door (Edith Hallor). L-5,000 Ft.

**SHORT SUBJECTS.**
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

## METRO PICTURES CORP.

Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). Vol. 48; P-463.
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels). Vol. 48; C-R, P-1033.
Jan. 24—Coincidence (All-Star Cast—Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). Vol. 49, P-194.
Feb. 7—Passion Fruit (Doraldina—Six Reels). Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake—Six Reels).
Mar. 7—Are Wives to Blame? (May Allison—Six Reels).
Mar. 21—A Message from Mars (Bert Lytell—Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

**NAZIMOVA PRODUCTIONS.**

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). Vol. 47; P-912; C-R, P-1002.

**C. E. SHURTLEFF, INC.**

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

**MAURICE TOURNEUR PRODUCTIONS.**

Sept. 27—The Great Redeemer (All-Star—Six Reels).

**TAYLOR HOLMES PRODUCTIONS.**

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

**ROLAND WEST PRODUCTIONS.**

Jan. 3—The Silver Lining (Jewel Carmen—Six Reels). C-R, Vol. 48, P-916.

**S-L PRODUCTIONS.**
(Sawyer and Lublin).

Sept.—Love, Honor and Obey.
Feb. 28—Without Limit (Anna Q. Nilsson—All Star Cast—Six Reels). Vol. 48, P-1094.

**HOPE HAMPTON PRODUCTION.**

Mar.—A Modern Salome (Six Reels).

**BUSTER KEATON COMEDIES.**

February—Hard Luck. Vol. 48, P-967.

## ROBERTSON-COLE

The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). Vol. 48; P-597; C-R, P-668.
The First Born (Sessue Hayakawa). Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). Vol. 49, P-45.
Seven Years' Bad Luck (Max Linder).
"813." Vol. 49, P-47.

**SUPREME COMEDIES.**

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

**MARTIN JOHNSON.**

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

## PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
What Women Want (Louise Huff). Vol. 47; P-646.
Where is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mersereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.

## REALART PICTURES

**Special Features.**

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

**Star Productions.**

Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; C-R, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). Vol. 48, P-731. C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). Vol. 49, P-46.

## ASSO. PRODUCERS

**THOMAS H. INCE PRODUCTIONS.**

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels). C-R, Vol. 49, P-31.

**J. PARKER READ, JR.**

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

**ALLAN DWAN PRODUCTIONS.**

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47; P-509. C-R, P-714.
A Perfect Crime (Monte Blue). Vol. 49, P-45.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.

**MACK SENNETT PRODUCTIONS.**

A Small Town Idol (Ben Turpin). Vol. 48; P-967. C-R, Vol. 49, P-31.
Love, Honor and Behave. Vol. 48; P-463.

# CURRENT FILM RELEASE DATES

## STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R, Vol. 48; P-164.
The Hundredth Chance. Vol. 48; P-325; C-R, P-406.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48; P-462; C-R, P-538.
The Tavern Knight. Vol. 48; P-596; C-R, P-794.
The Flame. Vol. 48; P-732; C-R, P-916.
God's Good Man. Vol. 48; P-1092.
The Tidal Wave. Vol. 49, P-47.

## EDUCATIONAL FILMS CORP.

**Chester Comedies.**
(Two Reels.)
Beat It.
Ladies' Pets.

**Christie Comedies.**
(Two Reels.)
Movie Mad.
Nobody's Wife.

**Torchy Comedies.**
Torchy Mixes In.
Torchy's Night Hood.

**Mermaid Comedies.**
High and Dry.
Moonshine.
Holy Smoke.

**Vanity Comedies.**
Mind Your Business.
Ouija Did It.
Tea for Two.

**Specials.**
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

**Robert C. Bruce Series.**
Song of the Paddle.
Wanderlust.
Solitude.

**Chester Outing Scenics.**
(One Reel.)
Balling the Junk.
Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.

## MISCELLANEOUS RELEASES

**EQUITY PICTURES.**
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

**FEDERATED FILM EXCHANGES OF AMERICA, INC.**
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).
The Midlanders (Bessie Love).
Man o' War (One Reel).
The Servant In the House (All-Star).
Hearts and Masks.

**Montebanks Comedies.**
(Two Reels).
Nearly Married.
Kidnapper's Revenge.
A Bedroom Scandal.
His Dizzy Day.
Where Is My Wife?

**Ford Educational.**
(One Reel).
Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy In Education.

**KINETO COMPANY OF AMERICA, INC.**
**(Urban Popular Classics)**
**Kineto Reviews.**
**Released Through National Exchanges, Inc.**
**(One Reel.)**
Thrills.
The Emerald Isle.
Panama
The Holy City.
Down In Dixie.
Liquid Gold In Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.

**CHARLES URBAN'S MOVIE CHATS.**
**Released Through States Rights Exchanges.**
First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).

**RUSSELL-GRIEVER-RUSSELL.**
(Released through Capital Film Company).
**Specials.**
Witch's Lure.
A Profligate Woman.

**Fritzi Ridgway Productions.**
(Two Reels.)
A Fugitive from Justice.
A Race with Death.
Across the Border.

**Lester Cuneo Productions.**
Pat o' the Ranch.

**Tuscan Comedies.**
Pa Takes a Tramp.
Splashing to Safety.
Cabareting Under Difficulties.
Stranded.

**Helen Gibson Series.**
Winning the Franchise.
Payroll Pirates.
Wires Down.

**Gasoline Alley.**
(One Reel).
Leave It to Walt.
Some Party.
Well! Well!

**DEMOCRACY PHOTOPLAY COMPANY.**
Democracy. Vol. 46; P-113; C-R, P-388.

**SPECIAL PICTURES CORPORATION.**
(Comedyart—Two Reels Each.)
**(Comedyart.)**
Sweet Dynamite.
Hay Fever.
Open the Bars.

**Sunset Burrud Scenics.**
Nov. 7—Totem Land.

**Claypole Comedies.**
Oct. 3—Dreams.
Oct. 10—Bubbles.

**Morantl Comedies.**
Oct. 31—Kids.

## STATE RIGHT RELEASES

**ARROW FILM CORPORATION.**
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-1766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer). Vol. 48; P-598.
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

**Comedies.**
Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

**CELEBRATED PLAYERS FILM CORP.**
**(Gump Cartoons.)**
Give 'er the Gas.
Chester's Cat.
Rolling Around.
Andy's Holiday.
Andy Has a Caller.
Il Cuspidoree.
Andy's Cow.
Jilted and Jolted.
A Terrible Time.

**Celebrated Comedies.**
(One Reel.)
Mixed Pickles.
The Love Doctor.
The Honeyspooners.
Why Get a Divorce.
Out of Luck.
Andy Helps at Home.

**CANYON PICTURES CORPORATION.**
Galloping Devils (Franklyn Farnum).

**C. B. C. FILM SALES.**
The Victim (Six Reels).
Dangerous Love (Six Reels). Vol. 48; P-966.
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).

**Hall Room Boys' Comedies.**
Jan. 20—A Dog-gone Mixup.
Feb. 4—In Again—Out Again.

**CIRCLE FILM ATTRACTIONS.**
The Devil's Confession. Vol. 49, P-44.

**GEORGE H. DAVIS.**
Isobel, Or the Trail's End. Vol. 47, P-645; Ex. Vol. 49, P-156.

**DOMINANT PICTURES, INC.**
(Two Reels.)
The Call of the West.
The Outlaw's Reformation.
The Vulture of the West.
New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

**FEDERATED FILM EXCHANGES OF ILLINOIS, INC.**
Sun-Kist Comedies (Alice Howell—One a Week).

**INDEPENDENT FILM ASSOCIATION.**
**Neal Hart Series.**
Jan. 1—The Lumberjacks.

**Damfool Twins Comedies.**
Dec. 1—Don't Ever Marry (Two Reels).

**PINNACLE PRODUCTIONS.**
Danger Valley (Neal Hart).
Mar. 15—God's Gold (Neal Hart).

**PINNACLE COMEDIES.**
Absent Without Leave (Max Roberts).
Betwixt and Between (Max Roberts).

**ARTHUR GOODEN PRODUCTIONS.**
Go Get 'Em (Ray Gallagher).
Guardians of the North (Ray Gallagher).

**BATTENHAM PRODUCTIONS, INC.**
The Long, Long Trail (Peter Morrison).

**FILM SALES COMPANY.**
Powder Puff Pirates.
Lolly Pop's Daughter.
Bone-Dry Blues.
His Watch Hound.
The Painter.

**THE FILM MARKET.**
The Supreme Passion (Six Reels). Vol. 49, P-19.
The House Without Children (Seven Reels).
The Ne'er-Do-Well (Reissue—Nine Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

**HERMAN J. GARFIELD.**
The Parish Priest. Vol. 48; P-727.

**HERZ FILM COMPANY.**
The Love Slave (Lucy Doraine). Vol. 48; P-817.

**GAUMONT COMPANY.**
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

**HORIZON PICTURES, INC.**
14 Talmadge Reissues (Two Reels).

**BERT LUBIN.**
Honeymoon Ranch. Vol. 46; P-1292.

**VICTOR KREMER FILM FEATURES, INC.**
Voices (Diana Allen). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Mad Love (Lina Cavalleri). Vol. 47; P-111; C-R, P-454.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

**Re-Issues.**
A Burlesque on Carmen (Chaplin—Four Reels).
Champion (Chaplin—Two Reels).
Jitney Elopement (Chaplin—Two Reels).
Work (Chaplin—Two Reels).
By the Sea (Chaplin—Two Reels).
Skinner's Dress Suit.

**J. P. McCARTHY PRODUCTIONS.**
Out of the Dust.

**PLYMOUTH PRODUCING CORPORATION.**
**Cleveland, Ohio.**
Top-Notch Comedies.

**PLYMOUTH PICTURES, INC.**
Denver Dixon Comedies (Series of Twelve—One Reel Each).
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**REELCRAFT PICTURES CORPORATION.**
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Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

**Two-Reel Comedies.**
Waffles and Wallops.
Movies and Maniacs.
Oh, What A Circus.

**GUY CROSWELL SMITH.**
The County Fair. Vol. 48; P-466.

**SUNRISE PICTURE CORPORATION.**
The Price of Silence (Peggy Hyland). Vol. 48; P-150; C-R, P-282.

**C. B. PRICE CO., INC.**
Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast). Vol. 48; P-964.

**WILK AND WILK.**
**(Lee Kids Comedies.)**
The Circus Imps.
The Dixie Madcaps.

**ZIEGFELD CINEMA CORPORATION.**
The Black Panther's Cub. Vol. 48; P-1092.

# PROJECTION

By F. H. RICHARDSON

## *What Do You Know?*

*And now here is one for you all, but especially for the wise guys know-it-alls. Local Union* 110 *called herself a body of projection engineers; the San Francisco union thinks she is some pumpkins—and she is, too. Our Canadian brothers have their chests thrown out—and with some reason; Kansas City was so very, very wise that she did not need to bother about lectures on projection, as also was Memphis, Tennessee, Louisville, Kentucky, and one or two cities.*

*Well, here is one for you, and I think it is one which no projectionist or body of projectionists will say is of no importance, or that it is not up to the projectionist to know the answer. I am asking that an answer be sent to this department and it will be considered that every darned one of you who fail to send in the answer fail because you don't know it.*

*Suppose—*

*Suppose two projectionists are using the same amperage under exactly the same conditions. One has his crater floor just two and a half* (2.5) *inches from the face of the collector lens, which latter has a free opening of* 4.25 *inches. The other has his crater floor just three and a half* (3.5) *inches from the face of the collector lens, which also has a free opening of* 4.25 *inches. WHAT RELATIVE PERCENTAGE OF THE TOTAL LIGHT AVAILABLE TO THE COLLECTOR LENS UNDER THE FIRST CONDITION WILL BE AVAILABLE TO THE COLLECTOR LENS UNDER THE SECOND CONDITION?*

*PUT IN ANOTHER WAY, WHAT DIAMETER CONDENSER WOULD THE SECOND MAN HAVE TO USE TO EQUAL THE LIGHT COLLECTING POWER OF THE COLLECTOR LENS IN THE FIRST CASE?*

*This is STRICTLY a legitimate projection question, and a very important one. I shall expect to be literally snowed under with replies. There should be something like* 25,000 *of them from this country and Canada alone.*

*I will give the correct answer in the department as soon as the flood of replies subsides sufficiently to give me opportunity.*

## *From Duluth, Minnesota*

R. L. Brainard, Duluth, Minnesota, writes:

A few of "we projectionists" were discussing various matters of small importance recently, when someone remarked that we had not bothered "Rich" lately, and that it seemed about time we were heard from, else you might think we had turned Bolshevik.

Everything with us is very nice, thank you, and we wish you the same and many of 'em. The desire to acquire knowledge is just as keen as ever, and we keep plugging away.

We were in a way amused at the New York man's attack on Brother Griffith's methods. After careful reading of his argument we still have out hat off to the Griffith chap. May his kind multiply and flourish.

And now about the lamphouse periscope. Has any one yet succeeded in getting a right-side-up reflection yet? No?

Huh, we have! Got a cuppla ginks over at the Lyric who have solved it to a very beautiful T. Very nicely done, and a beautiful crater image anywhere you want it. Tell anyone interested to drop a line to Bert Hollaway or Chris Burrud, projectionists, Lyric Theatre, Duluth, Minnesota.

Think they would have acquainted you with the essential data before now, but know you are busy and I'll say Bert is busy himself right now. We just elected him Business Representative of 509 and he hasn't been in much mischief since.

### *Plugging Away*

We may not get there with a letter very often, F. H., but our best wishes are yours, and we think of you oftener than you might imagine. As I said, we are plugging away, trying to absorb some of those many things which are essential to projection, and to the projectionist. We believe you would be ready to credit us with advancement along the path of the faithful did you visit us now, and you said we weren't half bad when you were here two years ago.

Regards from Local Union 509, and best wishes for 1921 and all the years to follow.

### *It Does a Feller Good*

It does a feller good to get a real heartily friendly letter like that, particularly when one knows it reflects the sentiments of all the men in a good sized city.

Brainerd is chief projectionist of the New Grand Theatre Company, Inc., and the Cook Amusement Company, Inc., in proof of which we submit a bit of the letter head of those corporations. It is good to know that some exhibitors are willing to accord to their chief projectionist that public recognition which is commensurate with the importance of his position in the affairs of the theatre.

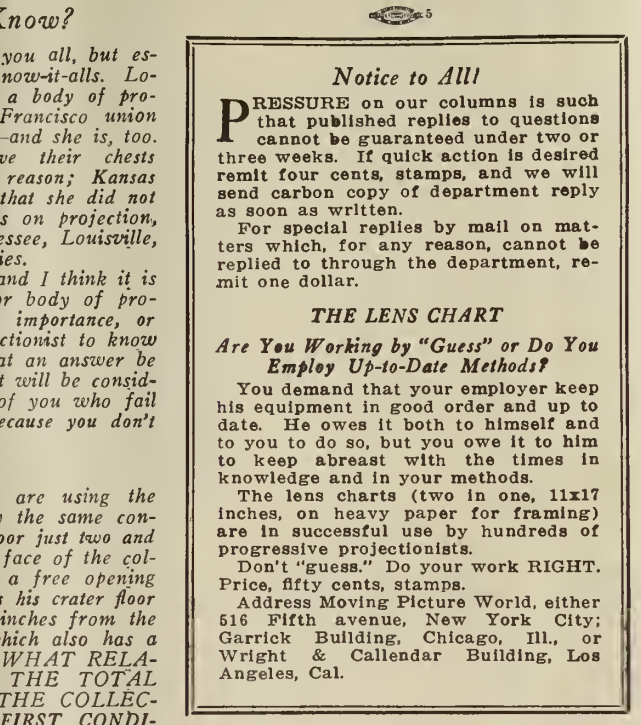
Exhibitors are, as a rule, quite willing to give the whole theatre staff, even to the chief seat-shower a place on their program, but the man who is directly responsible for very much more than any other man in all the theatre except the manager himself—give him recognition? Heavens! How absurd!

In the film title we have to know who the producer is; who the star and starlets are; who directed the thing (and sometimes "the thing" is right); who photographed it; who wrote the scenario they afterwards emasculated, and who wrote the yarn from which the scenario was adapted.

But the name of the man who is to be directly responsible to the audience for its decent reproduction, or its murdering on the screen—perish the thought! Him? Aw can the chatter!

Tellum, on the program, who the usher and electrician and janitor are—that's quite sufficient, and anyhow there is room for no more on the page after the manager, leader, fiddlers, horn tooters, treasurer, etcetra, have been taken care of.

But we are getting off the track. Right you are! You can just keep your hat off to Griffith for he is not only one of you, but he is the guy who has delivered the goods. Here's to you Duluth men! It's necessarily a bit weak, but all the same drink er down!




*LETTERHEAD OF NEW GRAND*
*Note Brainerd's name at left*

### *Notice to All!*

**PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.**

**For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.**

***THE LENS CHART***

***Are You Working by "Guess" or Do You Employ Up-to-Date Methods?***

**You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.**

**The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.**

**Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.**

**Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.**

## *One Question*

Elmer A. Oestern, Harpers Ferry, Iowa, says:

May I ask you one question? Recently bought a new latest model Simplex projector, and they advised me to use a 5/8 inch cored carbon above and a 5/16 Silvertip below. I have been reading a handbook of which you are the author and you make no mention of a Silvertip for either A C or D C. I have 110 volt D C here.

Am just starting in the business and naturally am green. Had a factory man set up for me and it worked fine, but I am having trouble keeping steady light. Suppose it is from not having my carbons set and centered carefully; also it might be a poor grade of carbons.

The advice of the manufacturers with regard to Silvertip is good. They were not in general use when the Third Edition of the Handbook was written.

As to why your light is not steady—well it might be from several reasons. You see you have not described the "unsteadiness."

### *Dry Some Carbons*

Might be sputtering caused by damp carbons. Dry some carbons very thoroughly. Place em in the bottom of your lamphouse.

Might be due to loose connection. Examine them all carefully.

Might be due to a ground—see testing for grounds, handbook.

Until you tell me what sort of "unsteadiness" it is I can form little idea of its cause. The carbons out of center would not necessarily make the light unsteady, but would cause the crater to burn to one side.

Too much advancement of lower carbon would cause a crater like the one shown at

D, figure 123, page 295 of handbook, and that would make the arc unsteady.

Set your carbons as nearly exactly like those shown in figure 126, page 300 of handbook as you can, being sure they line sidewise as per figure 125, page 299. In asking instructions in time of trouble it is essential that the trouble be described in great detail.

---

## *One-And-A-Half-To-One Again*

John Auerbach grabs his trusty battle axe, dons his war bonnet and fares forth upon the war trail in defense of the one-and-a-half-to-one revolving shutter. He not only presents arguments, but also figures in proof thereof.

We print the matter, together with the original illustration referred to in his letter, in the interests of truth and advancement in knowledge, regardless of whose toes, if any, get stepped on. Those who may disagree with Auerbach's contentions are welcome to space to refute them—if they can.

Mr. Auerbach says:

Dear Mr. Richardson: Much has been said about the 1½ to 1 shutter. It is admitted that it will eliminate flicker at lower mechanism speed than any other shutter, but I believe the general opinion is that it is less efficient than any other. Mr. Griffith referred to the fallacy of this latter supposition in the projection department of December 13, 1919. Being a great believer in this type of shutter, I am going to say a few words in its defense.

The 1½ to 1 shutter, when adapted to the same local conditions, is more efficient than any three winger whose three blades are equal.

When the master blade of a three winger is established, and the other two blades are of less width, then I admit the 1½ to 1 cannot compete as to efficiency. But this is not the ideal construction for a shutter, and the flicker elimination speed under these conditions is much higher.

### *Tests Recorded*

In the department of March 22, 1919, under the heading "Simplex Shutter tests," some practical tests were recorded in a way to bring discredit on the 1½ to 1 shutter. For instance, a three winger was shown having three 60 degree blades. The flicker elimination speed for this shutter was declared to be 62 and the light passed, 50%. Directly underneath came the 1½ to 1 shutter showing a flicker elimination speed of 58, and only 36.6% of light passed. This latter statement is very misleading, because if the 1½ to 1 shutter were used in connection with the same intermittent as was used with the three winger above depicted, and other local conditions were the same, (i.e. size of light beam, and distance from center of shutter shaft to center of light beam), this shutter could be so trimmed as to pass more than 50% of the light without travel ghost.

Here is the proof: Assume a 6 to 1 intermittent for the three winger. (It must be higher speed than 5 to 1 to have a master blade of only 60 degrees). This will give an intermittent angle of about 51 degrees and an additional width of blade of 9 degrees to cover over light beam. Now I shall assume the same local conditions for the 1½ to 1 shutter and compare results.

### *Comparative Results*

| | 1 to 1 | 1½ to 1 |
|---|---|---|
| Intermittent angle ..... | 51 | 76.5 |
| Additional blade angle.... | 9 | 9 |
| Total blade angle..... | 60 | 85.5 |
| Total circumference revolution per picture..... | 360 | 540 |
| Total blades ..... | 60x3=180 | 85.5x3=256.5 |
| Total light ..... | 180 | 283.5 |
| Percentage of light passed | 180 ÷ 360=50% | 283.5÷540=52½% |

The question now arises why should this be so? Mr. Griffith gives a somewhat complicated, but nevertheless interesting geometrical proof. Here is the thing in a nutshell. The intermittent angle, based on the total circumference proportion of 360 to 540, is the same for each shutter. The gain comes because the 9 degree additional blade angle is added to the three winger three times in every 360 degrees, and is added to the 1½ to 1 shutter three times in every 540 degrees, or twice in every 360. 27 is 7.5% of 360 and is 5% of 540, hence the gain in this case of 2½% of light.

### *Our Own Understanding*

Our own understanding of the matter is that Brother Auerbach does not contend that the one-and-a-half-to-one is superior, except where the intermittent speeds for both the types of shutter are identical, and the shutters adjusted to greatest possible efficiency allowable under the local condition.

For instance: his contention is, as we understand it, that, for instance, if the one-and-a-half-to-one and the regulation 3-winger be placed in competition on two projectors each having the same intermittent speed and each projecting the same size picture at the same distance, and the two shutters be each placed at the aerial image and reduced to the greatest possible efficiency allowable under the local condition, then the 3-winger will be the more efficient.

Of course all that sounds very complicated, but it really is not. It is only what we should expect to find in every projection room where there is a projectionist on duty. Even the good "operator" should be able to accomplish the condition described, though it dips into the optics of projection—a thing the "operator" cannot be expected to know very much about.

Certainly the two or three projectors will have the same intermittent speed, and each will have the same distance of projection and project the same size picture. The rest is merely a matter of placing the shutter at the plane of the aerial image and reducing its blade width to minimum permitted by the local condition.

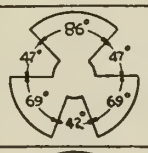
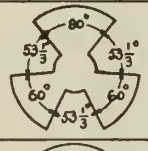
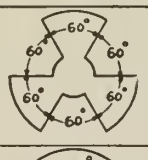
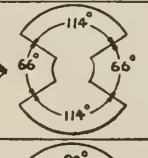
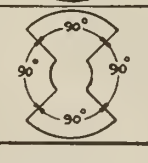
### *Griffith the Exception*

Incidentally let us call attention to the fact that, aside from John Griffith, not a single professional projectionist in this broad land (and we have some who are considerably proud of their knowledge) has even dared to comment on this matter.

Unions demand constantly increased minimum scales, some of which are now reaching very respectable figures, but we fail to find them aiding much in the discussion of matters such as this, which make for greater knowledge, hence more efficient work.

It is left to a member of the New York Stock Exchange, who follows projection merely as a hobby and an amusement, to present arguments on practical projection matters not even attempted by any pro-

SHUTTER TESTS.

| FORM | LIGHT | MIN. SPEED FOR FLICKER | TOTAL OPENINGS. | TOTAL BLADES |
|---|---|---|---|---|
|   | 37.8% | 104 | 136° | 224° |
| | 43% | 84 | 155° | 205° |
|   | 44.4% | 112 | 160° | 200° |
|   | 50% | 52 | 180° | 180° |
|   | 36.6% | 58 | 132° | 228° |
|   | 50% | 92 | 180° | 180° |

This shutter is of the "one-and-one-half-to-one" type.

*TABLE OF SHUTTER TESTS*

*Reprinted from Moving Picture World of March 22, 1919, at suggestion of Mr. Auerbach*

## *How It Operates*

THE Skinner Bros. Heater, Type DF, consists of a heavy firepot mounted above a powerful fan wheel, all housed as a single unit in a strong structural and sheet steel casing with outlet hoods at the top. Burns either coal, coke or wood—fan operates by any power available.

Cold air from outside is drawn into the heater by the fan, forced up and around the hot firepot and gently diffused into the open building area, where it thoroughly warms every cubic inch of space. The pressure of the warmed fresh air forces the impure air out through the ventilators you already have in your building. Note dampers on outlet hoods which permit you at all times to regulate the volume of warmed air.

*Webster Groves, Missouri, Community Hall*
*Heated and Ventilated with Skinner Bros. Direct-Fired Heaters*

# Skinner Bros.

*Direct-Fired* HEATING SYSTEM

# Both Heat and Ventilation for Your Theater

A Skinner Bros. Patented Direct Fired Heater will keep your theater comfortably warm, even during the coldest weather, and at the same time will thoroughly ventilate it by continually drawing a supply of fresh air from the outside.

Your patrons are quick to appreciate anything that is done for their comfort, convenience and health, and you can install a Skinner Patented Direct Fired Heater with the positive assurance that your theater will always be warm and that the air will always be fresh. Naturally, any theater that is known to be always well heated and well ventilated is much preferred to one that is cold and stuffy with impure air.

## Simple and Economical

The Skinner Bros. Patented Direct Fired Heater is a single unit that burns either coal, coke or wood. Calls for no more attention than an ordinary furnace. Absolutely odorless. Is portable and requires no special foundation other than ordinary floor construction. Having no complicated outside pipes or ducts, installation cost is 15 to 50 percent less than any other heat-system—operating cost is equally low.

## Complete Satisfaction Guaranteed—Money Back if You are not Satisfied

Skinner Patented Direct Fired Heaters are sold with the guarantee that they will give entire satisfaction—if one should ever fail, it will become immediately returnable to the factory, at our expense, and all money paid will be refunded.

Send for our free book describing this heater in detail—it will undoubtedly be of benefit to you.

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Minneapolis 818 Metropolitan Life Bldg. | Buffalo 718 Morgan Bldg.

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Please send me complete details on Skinner Bros. Patented Direct Fired Heaters.

Name .....

Address .....

(Have you a steam boiler?).....

fessional projectionist in this country, Canada or any other English speaking country.

Come on men. For the honor of the profession get busy and take part in discussions of this sort. We are trying to make your business a profession. We, in our feeble way, are trying to make it respectable and respected, and the more help we get from you the sooner that end will be accomplished.

---

## *Condenser Breakage*

John Warner, who signs himself "operator," Strand Theatre, Washington, D. C., says:

We have considerable trouble with condenser breakage, and would appreciate any advice that you might give us with regard to remedying the difficulty.

Use 60 amperes D. C., with .75 National cored upper and .34375 (11/32) silver tip negative. Condenser is 6.5 collecting and 7.5 converging, which puts the crater about 3.5 inches from the surface of the collecting lens when we are running motion pictures.

When the stereopticon attachment is in operation it is necessary to move the crater to within about 2.5 inches of the surface of the lens. Our stereo lens is 30 inch E. F. Distance of projection is 112 feet, with a 10 ft. 6 in. screen. Lenses seem to break from the heat, as there is no draft.

### *Right in the Beginning*

Right in the beginning let me suggest that you look over the names in your letter as I have corrected them. Call things by their right name and thus avoid confusion.

You say you have a 10.5 by 13.5 foot "screen." What size your screen happens to be does not help me to answer your questions. I would rather know what size your PICTURE is—what width, rather; the height is of no importance since it is exactly .75 of the width.

Condenser breakage is a tough proposition and hard to diagnose. From what you have said I am left to infer that you have a plano convex condenser, and if plano convex were what you should have the focal lengths you have would be right.

But as nearly as I can tell from the very meagre information you have sent plano convex is unsuited to your needs. What you probably need is a 6.5 focal length meniscus collector lens and a 9.5 inch focal length bi-convex converging lens, the two placed just as close together as you can get them without actual contact.

### *With This Combination*

With this combination you should have 17.25 inches from the center of the condenser combination to the projector mechanism aperture—to the film. This will place your crater further from the collector lens, but ( I am left to guess the working distance and working diameter of your projection lens) in all human probability you will save enough, or perhaps more than enough light at the projection lens to offset the loss at the condenser. Had you given me lens diameter and working distance I could have told you exactly.

**Projection Experience**
**MOTION PICTURE**
**HANDBOOK**
**For Managers and Operators**

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.
There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

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### *Wasting a Lot of Light*

Well, anyhow I think there is small chance but that you are now wasting a lot of light at the projection lens, and that the meniscus bi-convex advice is safe to be advantageous. It should give you a better, more evenly illuminated picture also. It may or may not stop breakage, as your stereopticon lens focal length is abnormal. I think, however, it will, but if it does not, write me again and I will tell you how to fix that.

And for goodness sake next time you write give ALL the essential data. If you who are right there on the job cannot locate the trouble, how on earth do you expect me, who am the better part of a thousand miles away, to do so unless you give me all the necessary information.

---

## *Wants Your Help*

Ralph Bartel and George Nugent ask the aid of the readers of this department. They say:

(1) A certain theatre of (Please omit name of city when publishing) has very poor projection. I am sure of this because I have seen the same subject run in this theatre and then in another, and it was bright and clear in the last theatre. No chance to say it was a different print because as soon as it was through in the first theatre it was sent direct to the second.

(2) It has a 125 foot distance of projection, Mirroroid screen, G. E. motor generator set, Gundlach lenses and Motiograph projectors.

(3) Both projectors set at straight angle to screen, which does away with all distortion. Now in the center of the picture it happens to appear bright, though not any too bright, while at the top, bottom and sides it is so dark it is hardly distinguishable. They run pictures in very good condition—in fact, first run. Can you tell me what is wrong? Put this up to the projectionists in the department and see what can be done with it.

### *A Matter of Importance*

All right friends. I'll just do that little thing, for it is a matter of importance, and one which should be understood by all projectionists.

Send me your street address and I'll send you my view of the dope on the matter by mail, and at once. Then if any of the men have nerve enough to tackle it I'll publish their views, and we'll see who is right.

Whisper—Take a right good squint at the diagram page 260, November 13, 1920, issue.

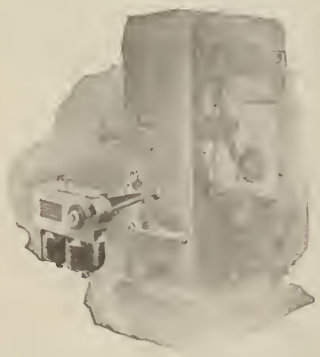
All right boys. All set. Let's see how many of you can answer it.

Local 306 officials recently made this remark to a visiting member of the I. A.: "Aw Richardson and Griffith are just four flushers. We know all that dope, but we don't tell everybody"!

All right! It will take three minutes to set forth the principles involved on paper. We will pay the first officer of 306 twenty dollars who sends it in, accompanied by a sworn statement that he had no assistance in the matter. We will let the American Projection Society decide whether or not his solution is right. If it is not then he shall forfeit a like sum to the Red Cross. But mind you, he must demonstrate that he understands the principles involved.

Rather liberal offer, is it not, considering that I have actually given them the answer a ways further back?

BOSTON NEW YORK PHILADELPHIA PITTSBURGH CINCINNATI DETROIT KANSAS CITY, MO. OMAHA CLEVELAND CHICAGO MINNESOTA OKLAHOMA CITY ST. LOUIS



**U-T-E Hallberg Continuous Feed Arc Controller**

THE ONLY CONTROLLER THAT IS A PART OF THE LAMPHOUSE.

Maintains AUTOMATICALLY a BRILLIANT LIGHT of ABSOLUTE uniformity. No sudden fluctuations as in hand feeding.

Feeds the CARBONS by a CONTINUOUS MOTION irrespective of lamp friction.

CONTROLS the ARC PERFECTLY with not more than one volt variation.

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At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

# Better Equipment

Conducted by E. T. KEYSER

# *Every Seat in the Minneapolis State Is a Good Seat for Picture and Music*

WITH the formal dedication February 5th of the State Theatre at Hennepin avenue and Eighth street, Minneapolis, what is said to be the largest motion picture house in the northwest was thrown open to the public. The State Theatre contains 2,800 seats, cost more than a million dollars, and is the property of Finkelstein & Ruben, who operate more than forty houses throughout Minnesota and Wisconsin.

The State is in the centre of the downtown loop district of Minneapolis and is on the site of the historic T. B. Walker home, long one of the landmarks of the city. Twelve car lines pass its doors.

Constructed of brick and terra cotta, the house is one of the most imposing of the downtown buildings in Minneapolis. It has entrances both on Hennepin avenue and Eighth street. The main entrance is on Hennepin avenue.

### *A Mammoth Marble Lobby*

The lobby is eighty-five feet wide and seventy-five feet deep. It is done in marble with original mural decorations by some of the leading artists of the northwest. Fourteen entrances lead to the foyer.

Upon the walls of the foyer are four symbolic paintings of the progress of art down through the ages. Some of the rarest paintings from the Walker art galleries also decorate the walls.

Circular marble stairways lead to the mezzanine floor. This is provided with retreats with cozy corners, fireplaces and simple furniture to give a homey appearance.

### *The Decorative Scheme*

The decorative scheme throughout the theatre is peacock blue and gold.

The stage is the second largest in the northwest, being surpassed only by the Minneapolis Auditorium. It is ninety feet wide and thirty-three feet deep. Upon this any legitimate production may be handled with ease.

There is not a box seat or loge in the house. Nor is there a beam visible. Every seat commands an unobstructed view of the screen.

Above the proscenium arch are fluted columns with cupids and masques. These figures also adorn the sides of the house and the front of the balcony. There are 1,400 seats on the first floor and the same number in the balcony.

Air for the theatre passes through a washer before entrance and the heat is adjusted by a Johnson system heat regulator.

### *Simplexes in Projection Room*

The projection room is twelve feet wide and twenty-four feet in length. In it are installed five model Number 21 Simplex projectors, each equipped with Robin-Speed indicators and Simplex arc controls.

Additional equipment consists of a Simplex dissolver, three specially designed 120 ampere rheostats, two 50 ampere rheostats for the dissolver, and a type S. Simplex spotlight, equipped with a 40 to 90 ampere rheostat. The stand rewinds are also Simplex products.

### *Preston Is Resident Manager*

C. Harry Preston, former resident manager of the Capitol Theatre, St. Paul, is resident manager of the State. Mr. Preston was with the Keith circuit fourteen years, and with Harris & Davis of Pittsburgh, twelve years before becoming affiliated with Finkelstein & Ruben.

He opened the old Fifty-eighth Street Theatre of New York to pictures, and is a veteran in the game.

L. V. Calvert, former production manager of the St. Paul Capitol, has assumed the same position with the State. H. Palmquist is assistant manager.

The projection is in the hands of Wood Smith and W. J. Yutzey.

### *Wonderful Acoustic Properties*

A 50-stop organ is played by Arthur Depew, former organist for the Rivoli, Rialto, Capitol, Strand and Broadway Theatres, New York.

The State possesses wonderul acoustic properties. Every note from the orchestra of thirty-two chosen from musical organizations all over the country can be distinctly heard throughout the house. Frank Pallma, former orchestra leader for the original Florodora sextette and director of music for the San Diego exposition, is orchestra leader.

Thirty-two pages and attendants in full uniform cater to the comfort of the patron and water is served during the performances. The staff is assembled every morning at 10 o'clock and given instructions in courtesy by Manager Preston.

*THE HENNEPIN AVENUE ENTRANCE*

*of Finkelstein & Ruben's Minneapolis State Theatre. The face of the house is of brick and terra cotta*

## *Re-entering Business*

Nathan Fischer, formerly owner of the Eastwich Theatre above Darby, Pa., after retiring from the business for the past two years, announces the purchase of the Edgemont Theatre in Bridgesburg. Many improvements will be made. Plans for two other theatres for construction soon are awaiting approval.

*INTERIOR VIEWS OF THE STATE THEATRE, MINNEAPOLIS*

*Above, left, main floor and gallery as seen from stage. At right, entrance to mezzanine floor and stairway to balcony. Below, left, a corner of the mezzanine floor, of which comfort is the keynote. At right, the projection room with its battery of Simplexes. Center illustration shows detail of one of the mural decorations*

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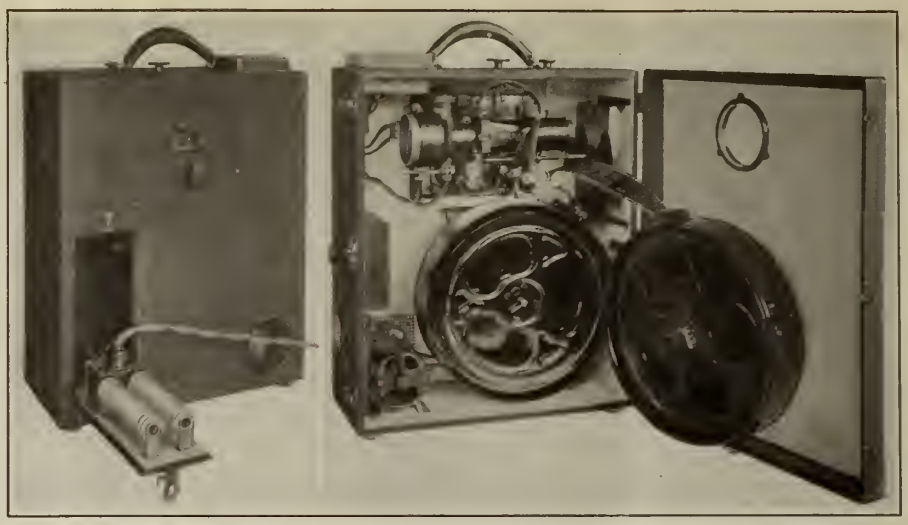


*EXTERIOR AND INTERIOR VIEWS OF THE HALLBERG PORTABLE PROJECTOR*
*This shows the type, equipped with regulator for use with public service current.*

# *Hallberg of the U. T. E. Has a New Portable Outfit That's a Wonder*

AT the convention of the National Educational Association held at Atlantic City, February 24 to March 3, the United Theatre Equipment Corporation brought down the house with its new portable projector plant which makes the projectionist entirely independent of local electric current supply.

With this outfit, the invention of J. H. Hallberg, pioneer projection expert and vice-president and secretary of the U. T. E., picture shows may be given in a wilderness logging camp, an African kraal or at the headwaters of the Amazon or any other location where public service corporations supply lines are conspicuously absent.

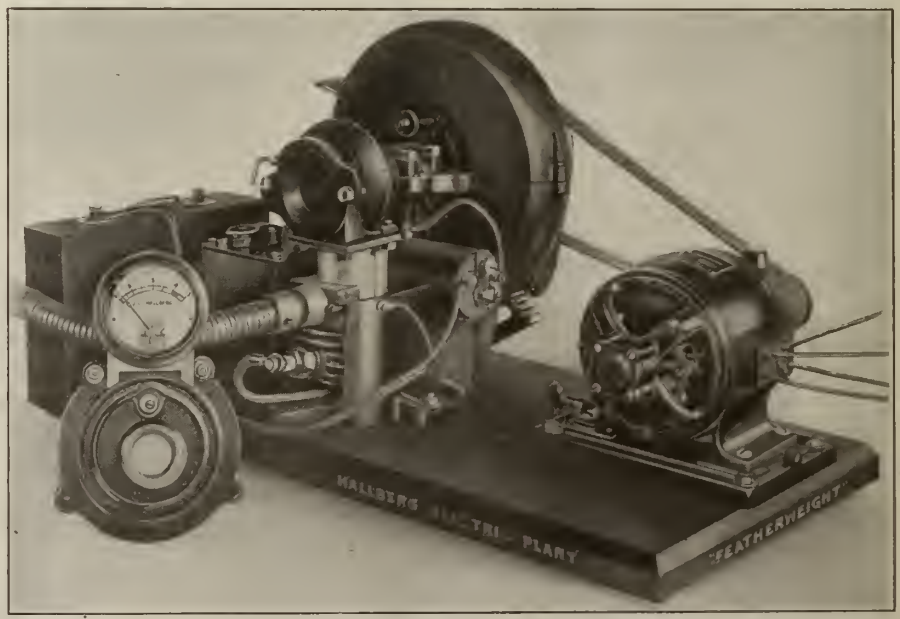
And the connections can be so arranged that between screenings, the tent, hut or lecture hall will be well lighted because the proprietor of the outfit makes his own juice with a generating plant that weighs but ninety-five pounds, consumes but one pint of gasolene and three-quarters of an ounce of oil per hour, and has a simple and effective foot operated starter.

### *Outfit Compact and Portable*

Both projector and power plant, which well deserve the name of "Featherweight," may be transported anywhere by automobile, side-car, canoe, burro, or even packed by natives, where necessary, and be set up ready for projection within five minutes.

The outfit consists of a particularly light and compact projector, measuring eight inches by fifteen and a half inches by nineteen inches, and weighing only twenty pounds.

A feature of importance in this projector is that it is built for standard film




*THE HALLBERG FEATHERWEIGHT GENERATING PLANT*
*This outfit weighs ninety pounds and consists of an air-cooled gasoline motor belted to a dynamo.*

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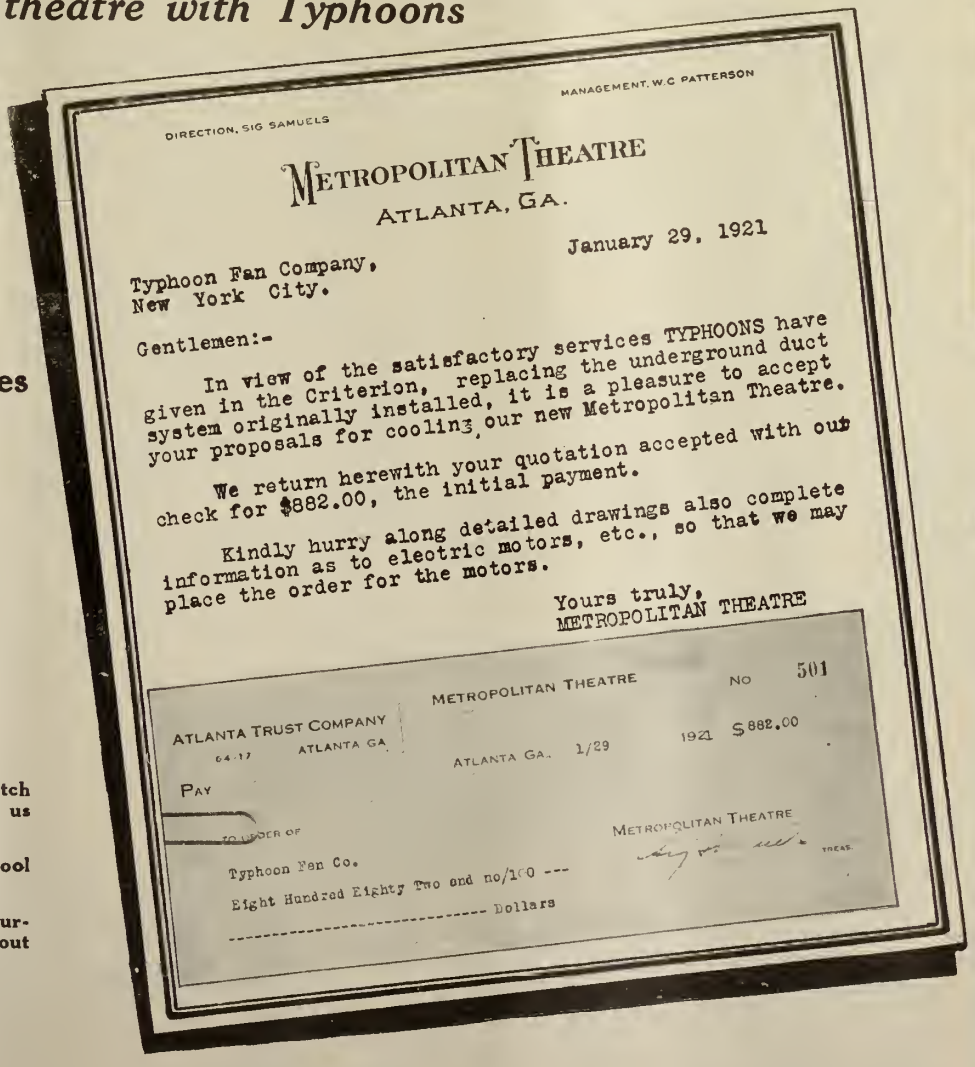

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MANAGEMENT, W.C PATTERSON

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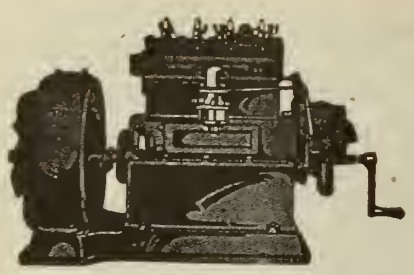

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It is claimed, by the manufacturer, that this permits 1,000 feet of film accomplishing the work of 4,000 feet, thereby reducing both film expense and the amount of weight to be transported, a most important factor in transporting, especially by the more primitive means.

An improved arrangement of the optical system renders it possible to project a nine by twelve foot picture with a throw of up to eighty feet, by the use of low wattage lamps with as brilliant effects as that obtained by a six hundred to nine hundred watt lamp in professional projectors.

The mechanism of the projector has been standardized by long use. The motor drive is of simple construction, and the speed control and every part of the projector is easily accessible. The opening of a door on the side permits the instantaneous making of adjustments, threading the film or cleaning.

The "Featherweight" electric plant consists of a generator motor belt driven from a gasoline air cooled motor, both secured to a portable base. The entire generator occupies but seventeen by twenty-three by fifteen inches, and with a current regulator and ammeter, with which it is supplied, weighs but ninety-five pounds.

### *Of Rugged Construction*

It is of particularly rugged construction of few and simple parts and furnished with ball bearings throughout. It is particularly economical in operation, as already stated and by its elimination of current waste, maximum brilliancy is obtained. The generator plant is equipped with both a current regulator and an ammeter.

The outfit has been produced in several types, to cover every possible need of the purchaser. It may be obtained as a complete outfit, consisting of the "Featherweight" portable projector and electric plant with plugs for connection between generator and projector.

The projector alone may also be obtained to take 110 volts, A. C. or D. C. circuits from public service lines, or in another type, to operate on 220 volts, A. C. or D. C. public service circuits. It is also made to operate on 32 volts D. C. from lighting sets.

The illustrations herewith convey a very clear idea of the neatness and compactness of the outfit. Hallberg's long experience and the reputation of the United Theatre Equipment Corporation constitute a pretty effective guarantee of its reliability.

# *Power's Projected Premiere Performance of "Four Horsemen of the Apocalypse"*

GREAT importance is attached to premiere performances these days in order that the production may obtain a proper sendoff, and leaders in the motion picture industry, as well as those prominent in the social, political and commercial world, are invited to attend.

The "Four Horsemen" has been announced as a "Million Dollar Picturization" with a "premiere unprecedented in the annals of motion pictures," but ordinarily the equipment department would not trespass upon the fields of other departments by giving any extended notice to a presentation, even to so great a play as the "Four Horsemen." The production details include such interesting items as a "million dollar production—six months in the making—twelve thousand persons employed—one hundred twenty-five thousand tons of steel, lumber and masonry used and five hundred thousand feet of film exposed."

### *Of Interest to Exhibitors*

The accounts of the premiere presentation tell of the attendance of ambassadors, millionaires, editors, artists, professors and others noted nationally and internationally. It was unquestionably a great success, but the equipment department is chiefly concerned wlith the following lines in the trade journals regarding this presentation: "A presentation of superlative distinction under the personal supervision of Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion Theatres." It seems probable that some of the details of the preliminary preparations for the projection of a premiere presentation of "superlative distinction" might be of interest to exhibitors and projectionists.

### *Will C. Smith Called Upon*

After Dr. Riesenfeld had agreed to supervise this presentation Will C. Smith, general manager of the Nicholas Power Company, was asked to make arrangements for the projection and to supply Power's Projectors. Dr. Riesenfeld and his personal staff, Harry Rubin, chief projectionist, and J. LaRose, cooperating with Mr. Smith and his assistants, arranged and supervised all the details of the installation and projection in the Lyric.

The Lyric is one of New York's noted Broadway playhouses. For premiere presentations it is customary to use large public halls or theatres not regularly equipped for the showing of films, and the Lyric comes under this classification.

After the close of the house on Saturday night skilled workmen began placing the booth and in this, as all other details of the installation, the exact requirements of the fire and building departments were carefully observed. There is a multitude of rules, regulations and permits for installations, and all of these must be carefully attended to.

### *Two Power's Projectors Used*

After placing the booth two new 6B type "E" projectors were installed. Projectionists know that installations require considerable time and much experience if the job is to be done properly and it *must* be done properly. The reputation of all concerned is too largely involved and the ex-

### *A Correction*

By an error of the printer, credit to the architect of the Walkerville Theatre, illustrated and described in our March 12 issue, was omitted.

Plans for the building were prepared in the Canadian offices of C. Howard Crane, Elmer George Kiehler, associate, and Cyril E. Schley superintended the building construction, furnishings and decorations.

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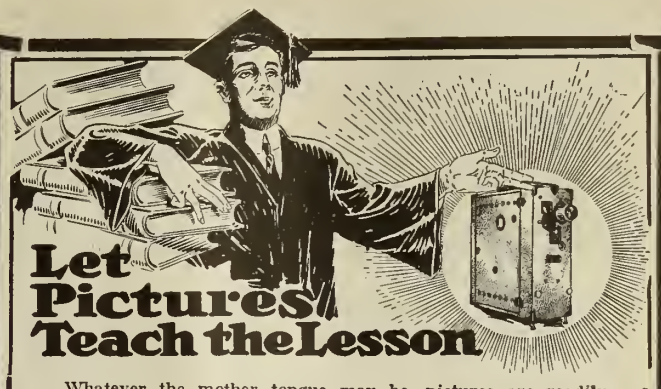

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pense incurred has been too great to allow for any mishap.

All Saturday night and all Sunday the entire force worked and tested its work. When Sunday night came the Lyric filled with notables, invited guests, and the public paying $10 a seat to see a motion picture play who would expect a perfect presentation. Dr. Riesenfeld's assistants, Mr. Rubin and Mr. LaRose with the help of the Nicholas Power Company, had completed all the arrangements.

The projectionists did their work well and the performance may be described as a real success. The premiere performance of the "Four Horsemen" justified the preliminary announcement that this would be a presentation of "superlative distinction." Dr. Riesenfeld, Mr. Rubin, Mr. Rose and Mr. Smith of the Nicholas Power Company are all to be congratulated.

## *Bartola Trained Many in Accompanists' Art*

Over one thousand musicians have received training for playing to pictures in the school conducted by Dan Barton in the Mallers Building, Chicago, during the five years of its existence.

Anxious to bring out the best qualities of the Bartola instruments, Mr. Barton perceived, in the early days of the company, that the players must be educated in the distinct art of interpreting motion pictures, musically, as well as in a mere technical knowledge of the methods of manipulating his instruments. Accordingly, the school was established in connection with the demonstrating rooms of the Bartola Musical Instrument Company, where it is still maintained with constantly improving results.

Musicians and players from all parts of the country have benefited by this instruction, which has been provided without charge. At present it is being conducted by Vern R. Comstock, whose extensive experience as a player, and as a writer of music prepared especially for the screen, qualifies him to give the best of service.

Numberless testimonials from exhibitors who have received service from this department of the company came in the form of new requests from players trained in the Bartola school.

## *Ryder Keeps on Digging Up New Supply Business*

The Exhibitors' Supply Company, Inc., of St. Louis, Mo., reports the following installations:

The Oh Gee Theatre, Edwardsville, Ill., two Simplex machines.

Family Theatre, St. Louis, two Type S Simplex machines.

Simplex Theatre, Junction, Ill., one Simplex mazda equipment.

Staunton Labor Temple, Staunton, Ill., two Type S Simplex machines, one double 50 Hertner transverter.

Fourth Street Theatre, Moberly, Mo., two regular type Simplex machines.

Casey Club, Evansville, Ill., one Simplex mazda equipment.

Charles W. Ryder, branch manager of the Exhibitors' Supply Company, has been connected with the moving picture business since 1906, and has made an enviable record for making new and keeping old customers.


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| Three Powers 6A machines, motor driven, guaranteed | $225 | each |
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| Also several Edisons | 50 | " |

A. Luther Chocklett Co.
Simplex Projectors Roanoke, Va.


## *Smallest Theatre Opens With the Projectoscope*

The opening of the smallest theatre in the world, with its seating capacity of three persons, has been possible through the use of an American portable projector at Metro's Hollywood studios, which was installed by the Dwyer studios, Los Angeles, California distributor.

The tiny picture house was required for the first view of big Metro productions—views that vary from the "first runs" in the studio projection room in that they are had even before the productions are titled. It is here that Bayard Veiller, chief of productions at Metro's Hollywood studios, views the uncut films, supervises the titling and edits the productions down to the length in which they reach the picture houses.

In these "first views" the miniature projector is of particular value, not only because its size makes it possible to use it in the limited space available, but because the film may be stopped—a feature unknown to the larger projectors. The heat of the light used in the larger projecting machines is such that a stop of the film would result in burning it.

In titling productions Mr. Veiller usually sits in conference with title writer and director, thus offering a capacity audience to his three seat house. In discussing the American Projectoscope with Mr. Dwyer, Mr. Veiller stated that he considers this machine a necessary equipment for any studio.

## *New Waverly Opens*

The New Waverly Theatre, Greenmount and Gorsuch avenues, Baltimore, which is owned by the Crystal Amusement Company which also operates the Crystal Theatre, Baltimore, was opened recently under the management of Harry E. Kahn, who formerly managed the old Waverly. This playhouse has a seating capacity of 1,325 and the lobby is formed out of part of the old theatre. The opening attraction was "Midsummer Madness."

## *New Theatre Is Planned*

Plans were filed with the city building bureau, Portland, Oregon, February 18, for the construction of a theatre on East 50th and Sandy Boulevard by the Highway Amusement Company. The building will be 65 x 100, and will cost $13,500.


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**5c Per word for all commercial advertisements. Minimum $1.00**

## SITUATIONS WANTED

CAMERAMAN OPEN FOR POSITION—Complete equipment, motion, still and arc-lamps. Scenic, educational; industrial or scientific expedition. Traveled widely through Europe, Central America and West Indies. Past three years with U. S. Government. Best of references. Address "Manager," Knickerbocker Photographic Co., 141 East 25th Street, New York City.

ORGANIST DESIRES POSITION — First-class, trained musician; experienced picture player; reliable, punctual; good, conscientious worker. Handle all makes. Large library. State hours, organ make and size. Salary, your limit. Wire or write Arthur Edward Jones, 168 Main Street, Annapolis, Maryland.

## BUSINESS OPPORTUNITIES

SAVE ON ELECTRICITY by making your equipment do its best work at lowest expense. "Motion Picture Electricity," by J. H. Hallberg, should be in every theatre manager's hands. $2.50 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York.

## EQUIPMENT WANTED

WANTED—Exhaust Fan, 15 to 18 inch, 110 V. A. C. Must be in good condition. George J. Eberwine, Marblehead, Ohio.

MOVIE CAMERAS and apparatus and second-hand films bought, sold and exchanged. Home Projector, $60; Camera, $85; Tripod with panorama tilt, $30; $300 Perferator, $100; Twin arc movie lights, $60 each. Ray, 326 Fifth Avenue, New York.

## EQUIPMENT FOR SALE

FOR SALE—Six gasoline electric sets manufactured for U. S. Government and left over on cancellation war orders. Sets are brand new and rated 6 KW-80 volts, D. C. 4-cylinder. Accessories are radiator, water tank, gasoline tank, muffler, switchboard, circuit breaker, voltmeter and ammeter. Weight of engine, generator and accessories approximately 1,200 lbs. One of these sets was recently installed in one of the largest picture houses in New York State, and result has proven most satisfactory. Sets were manufactured at contract price, $1,600 each, and we are able to offer them at $800 per set for immediate delivery f. o. b. cars. Photographs, specifications, blueprints furnished on application. Also a number of Wurlitzer Electric Pianos and picture show properties of nearly every kind, including number of projecting machines: Power's, Simplex and Motiograph, slightly used; and lumber from cantonment camps. HOLLAND BROS., Box 5, Plattsburg, N. Y.

OPERA CHAIRS—For sale, 170 green plush, upholstered. 180 black leather, upholstered. C. A. Taylor, 409 Morgan Street, St. Louis, Mo.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

## FILMS, ETC., FOR SALE

FOR SALE — Single-reel Strand Comedies, featuring Billie Rhodes and Elinor Fields. One-sheet posters on every subject. Films in excellent condition. Central Film Company, 729 Seventh Avenue, New York.

FOR SALE—91 reels, consisting of 15 features with paper, and one- and two-reel subjects, $4.00 per reel. William A. Leith, 729 Seventh Avenue, New York City.

LARGE LIBRARY EDUCATIONAL AND MISCELLANEOUS FILMS FOR SALE—REASONABLE—SOME BEAUTIFULLY HAND-COLORED. CONDITION GUARANTEED. EXHIBITORS BOOKING AGENCY, 220 WEST 42d STREET, NEW YORK.

FOR SALE—"Girl of My Dreams" (6); "House of Thousand Candles" (5); "The Dare Devil" (5); "Valiants of Virginia" (5); "Daughter of Maryland" (5); "Strathmore" (5); "Gloria's Romance" (40); "Perils of Girl Reporters" (30); also large selection of SERIALS, FEATURES, COMEDIES, TRAVELOGUES, EDUCATIONALS, etc. Gnaranty Pictures Co., 130 West 46th Street, New York.

## MUSICAL INSTRUMENTS FOR SALE

WURLITZER PIANO ORCHESTRA with Mandolin, Piano, Base and Snare Drums, Bells, Xylophone, Trombone, Flute Pipe, etc., roll changer. Original cost $3,200; in good condition for $500 at Empress Theatre, 4108 Broadway, Cleveland, O.


You Owe Yourself An Investigation

The Barton Organ

BARTOLA MUSICAL INSTRUMENT CO. 59 EAST MADISON ST., CHICAGO, ILL.

Another Valuable Addition to the Cameraman's Equipment is the New Goerz Multiple Exposure Device

(Patent Applied For)

A MECHANICAL SHUTTER ATTACHMENT

for Dissolving, Fading in and out, for Vision, Double or more Exposures, for Blocking, Dodging and Framing.

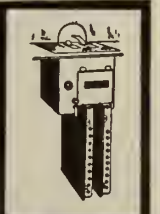
Call and see it demonstrated or write for further information to the

C. P. Goerz American Optical Company

317-M East 34th Street New York City

STOP LEAKS AND LOSSES

THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES ASK US ABOUT IT



AUTOMATIC TICKET SELLING & CASH REGISTER CO. 1780 BROADWAY NEW YORK

Are You Satisfied With Your Stage Lighting Equipment?

*Manufacturers of*

Nitrogen Spot Lights
Arc Spot Lights
Music Stands
Aisle Lights
Rewinds
Film Boxes
Musicians Chairs
Directors Stands
Plugging Boxes
Stage Pockets
Cable
Condensers

We manufacture a high grade line of stage lighting and Kino equipment. Our line is complete and prices are reasonable (Engineering Service Gratis).

IT WILL PAY YOU TO INVESTIGATE

DROP US A LINE TODAY

CHICAGO CINEMA EQUIP. CO.

TRIPP AVE. AND ARTHINGTON ST., CHICAGO, ILL.

WE ARE EQUIPPING 90% OF CHICAGO THEATRES

EXHIBITORS TAKE NOTICE

TRADE IN YOUR OLD MACHINE FOR A NEW ONE
WE MAKE LIBERAL ALLOWANCES
BE CONVINCED BY ASKING ABOUT OUR PROPOSITION

MACHINES
EQUIPMENT
SUPPLIES

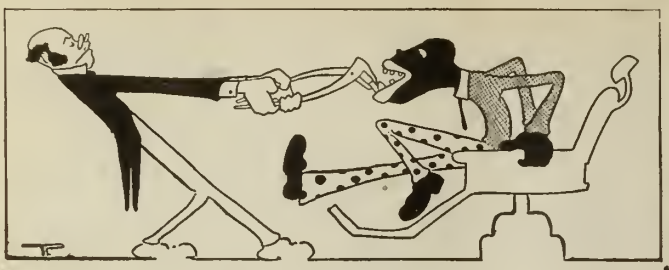
WE REPAIR ALL MAKE MACHINES

SPECIAL MOTOR & MACHINE WORKS, INC., 343 EAST 151st ST., NEW YORK

PROJECTING THE GREATEST PICTURE ON EARTH

PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N.Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, NEW YORK



## *Make It Painless*

Relieve the choking anger which your audience develops over the Agonies of Elaine, and the Pursuit of Pauline, by supplying them good, clear drinking water, and clean, individual cups through

# DIXIE Cup
## PENNY VENDING MACHINES

They'll pay a penny for the cups and like your house better because you cater to their comfort. You'll profit two ways—on the sale of cups—and by the increased business that comes to the well-appointed house.

*Investigate*

INDIVIDUAL DRINKING CUP COMPANY, INC.

*Original Makers of the Paper Cup*
220-230 West 19th Street
New York

# EAGLE ROCK FILM

## *The Quality Raw Stock*

**Right Photographically.**
**Maximum Service in the Projector.**

*Made by*

THE EAGLE ROCK MANUFACTURING CO.
Verona, New Jersey

# When hot weather comes along

To most exhibitors this means three months of low business and short profits.

But to the exhibitors whose houses are cooled by Monsoons, summer means three months of good business and *real* profits.

Our booklet "A Better Summer Business" tells you more. A postcard brings *your* copy.

## MONSOON COOLING SYSTEM INC.

**Room 607, 70 West 45th Street, New York**

PHILADELPHIA BALTIMORE DENVER DETROIT ATLANTA SACRAMENTO KANSAS CITY

**L. GEVAERT & CO.**
ANTWERP, BELGIUM
MANUFACTURERS OF

# GEVAERT

## RAW FILM STOCK

## POSITIVE
## NEGATIVE
## COLORED POSITIVE
(U.S. PATENTED)

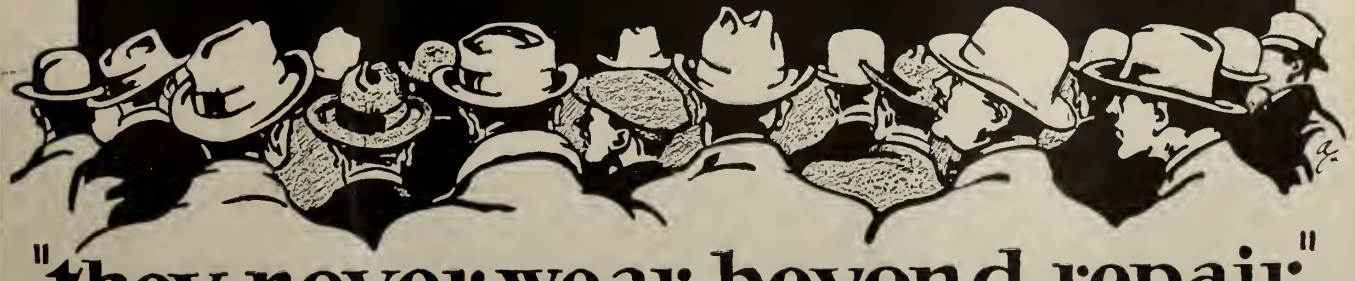
UNITED STATES DISTRIBUTOR
**GEVAERT CO. OF AMERICA, Inc.**
HOOVEN B'L'D'G
117 WEST 46th ST., NEW YORK CITY
PHONE
BRYANT 1842

# A few of the HUNDREDS OF TEN-YEAR-OLD SIMPLEX

## projectors that are still delivering 100% projection every day

| MACHINE NUMBER | THEATRE | CITY |
|---|---|---|
| 105 | Rose Theatre | New York, N.Y. |
| 113 | Opera House | Warsaw, Mo. |
| 117 | Naylor's Theatre | Deseronto, Ont. |
| 132 | Park Theatre | Champaign, Ill. |
| 145 | Eminence Theatre | Eminence, Ky. |
| 153 | Everson Theatre | Sumas, Wash. |
| 156 | Palace Theatre | Red Bank, N.J. |
| 158 | Orpheum Theatre | Brooklyn, N.Y. |
| 162 | Crystal Film Co. | New York, N.Y. |
| 183 | Rose Theatre | New York, N.Y. |
| 188 | Vernon Theatre | Long Island, N.Y. |
| 190 | Paradise Theatre | Bronx, N.Y. |
| 199 | Isis Theatre | Victor, Colo. |
| 218 | Crystal Theatre | S. Superior, Wyo. |
| 228 | State Penitentiary | Walla Walla, Wash. |
| 235 | Star Theatre | Bristow, Okla. |
| 242 | Y.M.C.A. | Lynn, Mass. |
| 243 | Royal Theatre | Lafayette, La. |

Simplex S·E·R·V·I·C·E Satisfies



"they never wear beyond repair"

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317-321 East 34th St— New York

# A SUPERB BROADWAY PRESENTATION POWERS' PROJECTION

DEPEND UPON POWER'S

## LYRIC THEATRE

SAM S. & LEE SHUBERT — *Lessees & Managers*

METRO
*offers*
*The*
REX INGRAM
*Production of*

DEPEND UPON POWER'S

VICENTE BLASCO IBAÑEZ'
*famous novel*

# THE FOUR HORSEMEN OF THE APOCALYPSE

*Adapted by*
JUNE MATHIS
*Presentation under the direction of*
Dr. HUGO RIESENFELD

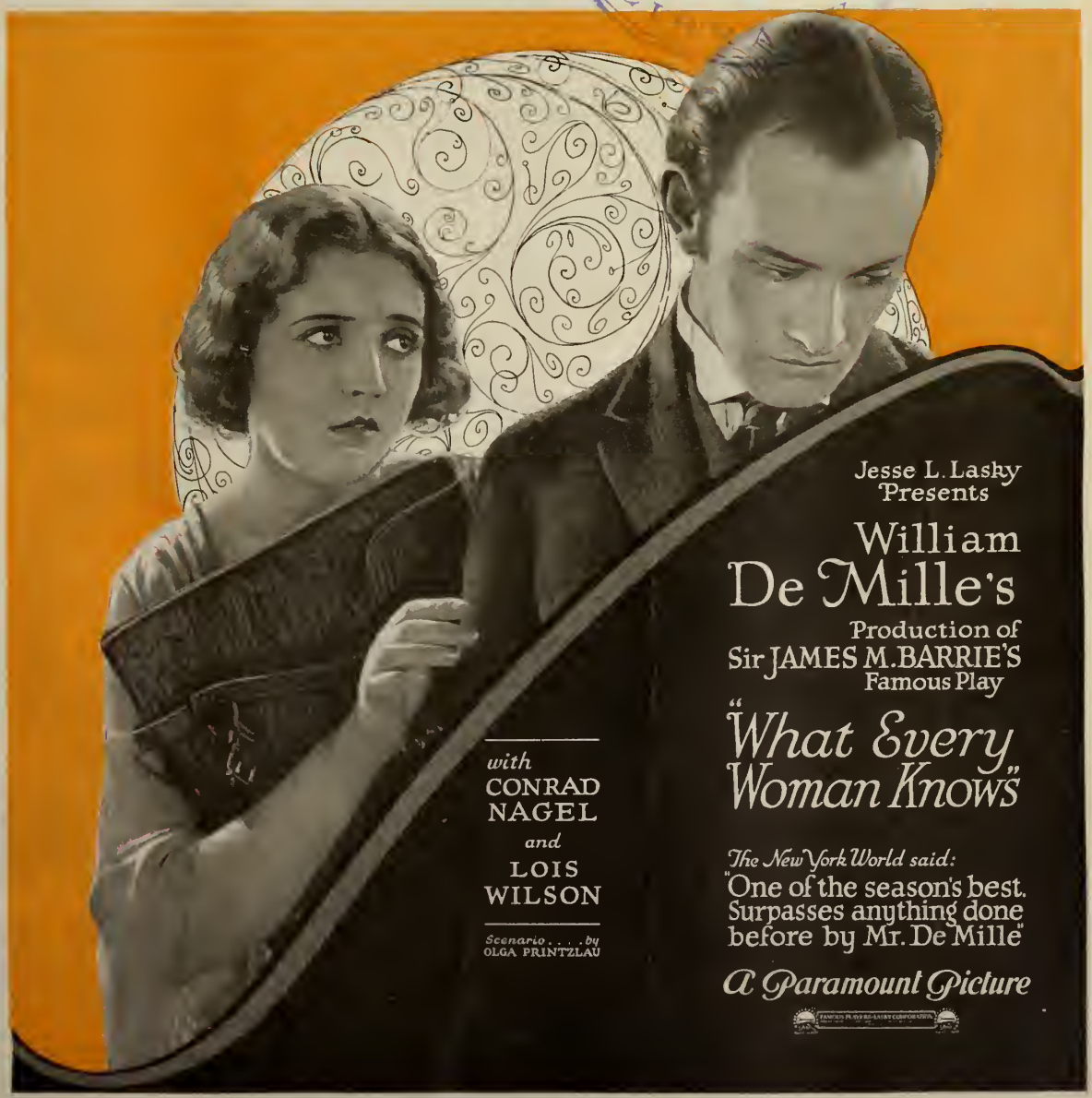
# USING POWER'S LATEST IMPROVED 6B TYPE E

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST NEW YORK, N.Y.

MOVING PICTURE

# World

FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA STATE

*Published by* CHALMERS PUBLISHING COMPANY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

516 FIFTH AVENUE, NEW YORK CITY

FAME
"EVERY MAN'S PRICE"
"Hew to the line let the chips fall where they may
With The BEAUTIFUL STAR GRACE DARLING
A BURTON KING PRODUCTION OF POWER, DIGNITY AND BOX OFFICE STRENGTH
J. W. FILM CORPORATION
SPECIAL
FOR TERRITORIAL RIGHTS
ADDRESS
E. S. MANHEIMER
130 W. 46th St. NEW YORK CITY

# You can have this mat too!

THE GARY EVENING POST, SATURDAY, FEBRUARY 12, 1921
Making Gary a Paramount Spot on the Moving Picture Map
Announcing the new policy of
The Orpheum Theatre
GARY now leaps into the spotlight as one of the leading moving picture cities on the amusement map! This is made possible through the new policy of the Orpheum Theatre which goes into effect next week. The management of the Orpheum, responding to the expressions of the amusement-going public of Gary, has decided that in the future this theater will show deluxe moving picture programs six afternoons and evenings every week, instead of combination vaudeville and picture. Gary demands the best—and rather than present the mediocre vaudeville available, the management feels that patrons will appreciate exclusive screen programs of the highest caliber, to inferior vaudeville.
To carry out this new policy, contracts have been closed with Famous Players, Lasky Corporation for the world-famous PARAMOUNT PICTURES. These productions are admitted to be the best that can be made by unlimited resources of money and genius. The Orpheum, through this new policy, joins with such theaters as the Rivoli, Criterion and Rialto, of New York; the Riviera, Tivoli and Senate of Chicago; the Grauman of San Francisco; the Circle and Isis of Indianapolis and other leading theaters, in the presentation of the finest screen plays made—
Paramount Pictures
The Orpheum's new booking contracts will bring to Gary the photoplays that you read and hear so much about. Gary will be entertained by the greatest screen players of the day—Wallace Reid, Thomas Meighan, Gloria Swanson, Ethel Clayton, Dorothy Dalton, Billie Burke, Lila Lee, Elsie Ferguson, Dorothy Gish, Elliott Dexter, Wanda Hawley, Bebe Daniels, Theodore Roberts, Monte Blue and other Paramount performers.
Into Paramount Pictures coming to the Orpheum will go the talents of the world's greatest directors—Cecil B. DeMille, Wm. DeMille, Hugh Ford, George Fitzmaurice, Charles Maigne, George Melford and others.
And the most noted writers—working at the Paramount studios—will provide the scenarios. They include Sir James M. Barrie, Henry Arthur Jones, Sir Gilbert Parker, Avery Hopwood, Elinor Glyn, Sir Arthur Wing Pinero, Joseph Conrad, Cosmo Hamilton, Arnold Bennett, Edward Knoblock and others.
Behind all this talent will be the limitless resources of the Paramount organization—studios in California, Long Island, London, and Bombay, India.
We are proud to offer to Gary this wonderful array of genius—and we know that our new policy will be appreciated by those who love the best in entertainment.
Our photoplay programs, enhanced by good music, will be presented six days a week, Monday to Saturday, the vaudeville bills continuing on Sunday only.
We wish Gary many happy hours.
PRICES
Matinees, Adults 15c, including tax
Children 10c, including tax
Nights, Adults 30c, including tax
Children 15c, including tax
Some of the Coming PARAMOUNT PICTURES
Enid Bennett in "Her Husband's Friend"
Billie Burke in "The Frisky Mrs. Johnson"
Bryant Washburn in "Burglar Proof"
George Fitzmaurice's Production "Idols of Clay"
Dorothy Dalton in "A Woman of Adventures"
Billie Burke in "The Education of Elizabeth"
A Cosmopolitan Production
"The Hands of the Clock"
Winston Churchill's Great novel
William DeMille's Production "Paying the Piper" Companion piece to "Through the Dark"
Thomas Meighan in "The Frontier of the Stars"
A Charles Maigne Production
Roscoe ("Fatty") Arbuckle in "Brewster's Millions"
Dorothy Gish in "The Chaser" Cecil B. DeMille's Production "Forbidden Fruit"
Douglas MacLean in "Chickens"
A Thomas H. Ince Production
A Cosmopolitan Production
"The Prodigal Pilgrim"
Charles Maigne's Production "The Kentuckians"
Ethel Clayton in "The Price of Possession"
A Hugh Ford Production
A Lois Weber Production "What Do Men Want?"
Dorothy Dalton in "The Tavern"
Thomas Meighan in "The Easy Road"
A George Melford Production
"The Faith Healer"
William Vaughn Moody's famous play
A Cosmopolitan Production "Buried Treasure"
With Marion Davies
Roscoe ("Fatty") Arbuckle in "The Traveling Salesman"
A Robert Z. Leonard Production
Mae Murray in "The Gilded Lily"
Sir James M. Barrie's "Sentimental Tommy"
A John Robertson Production
Some of the Coming PARAMOUNT PICTURES
Sir James M. Barrie's "What Every Woman Knows"
A William DeMille Production
Wallace Reid in Frank Spearman's story "The Daughter of a Magnate"
Sydney Chaplin in "Talking, Game and Jokers"
A Hugh Ford Production
"The Cheat" Dazy
The Famous Group of Paramount-Lasky-British Productions
Thomas Meighan in "The Quarry"
A George Melford Production
"You Can't Feel Your Wife"
By Hector Turnbull
A George Loane Tucker Production
"Ladies Must Live"
By Alice Duer Miller
A Hugh Ford Production
"The Call of Youth"
By Henry Arthur Jones
A Famous-Lasky-British Production
A Cecil B. DeMille Production
"The Affairs of Anatol"
By Arthur Schnitzler
Roscoe ("Fatty") Arbuckle in "The Dollar a Year Man"
A Famous Lasky-British Production
By Edward Knoblock
Douglas MacLean in "Ones a Minute"
A Thomas H. Ince Production
A William C. Taylor Production
"The Witching Hour"
With Elliott Dexter
By Augustus Thomas
Wallace Reid in "Too Much Ale"
By Sinclair Lewis
Elsie Ferguson in "Sacred and Profane Love"
By Arnold Bennett
Wallace
The Orpheum's First Big Paramount
WALLACE REID
The King of the Movies in
Monday - Tuesday - Wednesday
This is the zippy Paramount play that broke records at the Chicago theatre recently. Wallie plays a dual role, fights with himself and wins a girl from his other self. It is a new kind of Reid picture. We know you'll like it.
The Orpheum's 10 piece orchestra will provide special musical settings for the screen programs.
THURSDAY, FRIDAY, SATURDAY
THOMAS MEIGHAN in "The Frontier of The Stars"
Another popular star in a new Paramount picture. Tom again plays a crook, as he did in "The Miracle Man."

**WHEN M. HANKINSON, of the Orpheum Theatre, Gary, Indiana, booked Paramount he wanted the world to know it. So he used this full-page mat — and business took a mighty leap!**

**You can put your house over in the same way. Write to the Advertising Department, Home Office, for the mat. You can adapt the copy to your own house. It's one of the best ways to tie up with the national campaign.**

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR
PRESENTS A

ROBERT Z. LEONARD
PRODUCTION

# "The Gilded Lily"

WITH

## MAE MURRAY

BY CLARA BERANGER

*A Paramount Picture*

NOTHING we said in our advance advertising on "The Gilded Lily" was quite so enthusiastic as what the newspaper critics said after they saw it.

Unanimously they called it a masterpiece—a triumph for all concerned. Read these excerpts and you will get some idea of the business you will do when you show it:

"Better than 'On with the Dance' or 'Idols of Clay.' "—*New York Tribune.*

"One of the best pictures of the year. Miss Murray is more charming than ever. A signal victory."—*Morning Telegraph.*

"Miss Murray surprisingly persuasive in many emotional scenes. Lowell Sherman a finished hero. And a story that has *not* been done to death."—*New York Times.*

Cast includes Lowell Sherman, Charles Gerard and Jason Robards

FAMOUS PLAYERS-LASKY CORPORATION

Carl Laemmle *offers*

# "THE SMART SEX"

UNIVERSAL SPECIAL ATTRACTION

*starring*

# EVA NOVAK

A ray of dramatic sunshine that will warm every woman's heart. The picture of a poor little nobody from the chorus who puts a flock of high flyers right where they belong and makes her millionaire papa-in-law realize that there's a new force in the family. Played by dainty EVA NOVAK with a snap and a relish as clever as its very clever direction at the hands of Fred. Granville.

Its one of those '52 Good Pictures a Year - - and No Worry"

He plays daily to millions yet he never seems to be acting

# HARRY CAREY

Chuckle, grin and thrill—that's a HARRY CAREY picture—and here's one so human as to make you say: *"He doesn't seem to be acting at all."* Which is just exactly why HARRY CAREY has come to be one of the biggest picture attractions in the country. Show "THE FREEZE OUT" and see why they line up clear down to the corner when HARRY CAREY plays.

Carl Laemmle *offers*

# "The Freeze Out"

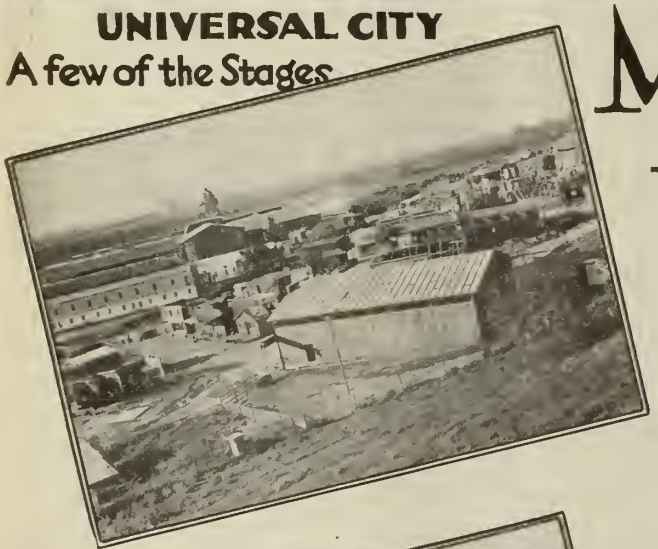
Directed by Jack Ford

UNIVERSAL SPECIAL ATTRACTION

# Independent Producers!

Laboratory

UNIVERSAL CITY
A few of the Stages



Western Streets

One of the Orient Streets

## Make your pictures —or let us make them for you, at Universal City

INDEPENDENT producers, looking for picture-making facilities, will do the best for themselves if they utilize the tremendous resources of UNIVERSAL CITY.

Here you will find everything with which to make a successful photodrama. Great outdoor and indoor stages and their settings—the very finest of natural scenery—streets of all nations—buildings of every kind and description—mechanical equipment of the most modern type to meet every requirement—and, last but not least, trained hands to lend their expert knowledge in the production of any desired effect.

Doesn't it stand to reason that where you have everything and the best of everything to work with, you can make a better picture than where you have to use makeshifts and second-hand equipment?

For exactly the same reasons—if you will let UNIVERSAL make your pictures for you—we can make your productions for less money than anywhere else in America. Right now, today, UNIVERSAL is making its pictures for less money per box-office dollar than any other successful producer, and the exhibitor is reaping much of this benefit. Let UNIVERSAL make your pictures for you in the Capital of the Picture-Producing World and you can do the same—and sell more pictures.

Get in touch today with the Renting Department, Universal City, California.

UNIVERSAL Film Mfg. Co.
Carl Laemmle
President

Michigan Film Review
Published Weekly in the Interests of the Moving
Picture Exhibitors and Exchanges of Michigan
DETROIT, MICH., MARCH 8, 1924
$2.00 Per Year
VOL. V NO. 18
EXTRA! NEW THEATRE

# RIGHT FROM THE FIELD-

## A REPORT FROM THE MICHIGAN FILM REVIEW OF DETROIT, IN ITS ISSUE OF MARCH 8TH

**"THE NUT" FAIRBANKS' BEST**

If there is any doubt about the popularity of Douglas Fairbanks it certainly wasn't in evidence last Sunday at the Madison, where his latest picture, "The Nut," is having its first presentation in the state. . The crowds packed the lobby all afternoon and evening. "The Nut" is full of novelties and surprises; it has many new and novel ideas and is different from anything he has ever made before. We'll say this much for Fairbanks — we have yet to see him make a poor picture. His stuff is clean—his comedy is always good—and you always feel that you get more than your money's worth. If the screen had more like Fairbanks and more pictures like he makes, there would never be any need of censorship or adverse criticism. His picture, "The Mark of Zorro," is still cleaning up and we predict that "The Nut" will be even a bigger success. Hats off to you, Douglas.

# DOUGLAS FAIRBANKS'

*Newest Success*

# "THE NUT"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS President

Watch for BURIED TREASURE, with MARION DAVIES changes.

This is the most thrilling and compelling pict

This is the picture that played one solid month

This is the picture that held up other importan

This is the picture that then played one week York.

This is the picture now playing all of the high in New York.

A COSMOPOLITAN PRODUCTION already ranking in bo CUP and THE RESTLESS SEX.

Six reels of thrilling story, marvelous photogr romantic pirate scenes ever shown on the screen.

Joseph Urban, the world's greatest scenic artis BURIED TREASURE.

Prints are being rushed to the Famous Players-

A COSMOPOLITA

A Paramou

and a powerful cast, at the Famous Players-Lasky ex-

ure of re-incarnation ever made.

to capacity at the Criterion Theatre in New York.

t releases booked for this house.

to full capacity at B.S.Moss's Broadway Theatre, New

priced reserve seat Keith, Moss and Proctor houses

x office results with HUMORESQUE, THE INSIDE OF THE

aphy, modern society drama and the most marvelous

t, has surpassed all his previous achievements in

Lasky exchanges.

N PRODUCTION.

nt Picture.

# VICTOR KREMER

Presents

## TEXAS GUINAN

FIRST RELEASE

"I AM THE WOMAN"

A STORY of the Golden West in which woman's pluck and wit win over conspiracy and intrigue. One that makes the blood leap through one's veins with its hair raising and death defying deeds. An actual chapter from the inspiring history of the West written by that most prolific of authors, Tex O'Reilly.

## MAD LOVE

With LINA CAVALIERI

SUGGESTS the story of Francesca and Paola, but with the virtue of self-abnegation and sacrifice replacing the human frailties where the body becomes master of the soul. A tale of Latin love in which this beautiful and powerful actress shows at her best in a role that might have been considered Sardou's masterpiece.

## The WINDING TRAIL

With BUCK MANNING

THE ideal vehicle in which to best show that sterling delineator of western types, Buck Manning. Here is a story that lacks bombast and bravado, one in which heroism bears the Sterling mark stamped upon a tale of the hills where red-blooded men "do things" and where deeds of valor are performed as part of their daily life.

## VOICES

With VIOLA ALLEN

SUPREME is the word that best describes this wonderful picture in which elemental passions are rendered subservient to the great spiritual influence that pervades the story. Love, ambition, temptation and conscience are some of the factors that go far toward making this production one that will live in the memory of the spectator for years to come.

For Remaining Territory and All Information Write or Wire

## VICTOR KREMER

130 West 46th Street

New York City

APRIL

# SHADOWLAND

# Artistic Lobby Display

For years Department Stores have found window displays one of the most efficient methods of attracting customers.

A lobby display is to the theatre what a window display is to the Department Store — a big business getter.

Are you utilizing your lobby space to its greatest capacity? Is your display interesting, unique and appealing? A display of pictures simply, means little. An attractive artistic display means hundreds of dollars to the average theatre.

**SHADOWLAND,** the peer of all Motion Picture monthlies and one of the most attractive and artistic magazines published, can render you invaluable service in your lobby display.

Each issue contains many striking, unique and artistic portraits in colors and brown sepia, suitable for lobby display.

These wonder portraits can be secured for the small price of a year's subscription to SHADOWLAND. Write today for sample copy and subscription rates.

## BREWSTER PUBLICATIONS, INC.

EUGENE V. BREWSTER, President

175 Duffield Street, Brooklyn, N. Y.

*Publishers of*

MOTION PICTURE MAGAZINE · MOTION PICTURE CLASSIC · SHADOWLAND

# Allan Dwan presents

# A PERFECT CRIME

A Comedy-drama from the Saturday Evening Post Story by CARL CLAUSEN

This rapid-fire comedy-drama has pleased the audiences in several hundred of our first-run contract theatres and these exhibitors are enthusiastic over obtaining the contrast or "relief" over the other prevailing types of pictures in the market.

"A Perfect Crime" already is sold to in excess of 2200 representative, successful motion picture theatres from coast to coast.

ASSOCIATED PRODUCERS INC

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

# Mack Sennett

presents

His 6 Part Comedy-Drama

# A SMALL TOWN IDOL

featuring

BEN TURPIN ~ MARIE PREVOST

CHARLIE MURRAY ~ PHYLLIS HAVER

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

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SP CHICAGO ILL 13

F B WARREN

ASSN PRODUCERS INC 729 7 AVE NEWYORK NY

MACK SENNETT S SMALL TOWN IDOL OPENED EXTENDED ENGAGEMENT TODAY BARBEE'S LOOP IN POURING RAIN WITH LONGEST SUNDAY GROSS IN HISTORY OF THE HOUSE AUDIENCES DELIGHTED.

S J GOLDMAN

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1653 BROADWAY, NEW YORK CITY

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FY SPRINGFIELD MASS 653 P MAR 12 1921

F B WARREN

SMALL TOWN IDOL BROKE ALL RECORDS VICTORY THEATRE HOLYOKE SORRY COULD NOT HOLD IT OVER

GOLDSTEIN BROS AMUSEMENT CO

JOE RAYMOND MGR

Four smashing weeks at the Mission, Los Angeles; two big weeks, Strand, San Francisco; two big weeks, Blue Mouse, Seattle; two weeks Savoy and Liberty, Pittsburg; two weeks, Colonial, Indianapolis. A record-breaker wherever played.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

## By Telegraph to MOTION PICTURE NEWS

*Lying Lips—*
Has proved so popular that it has been held over for the fourth week. This is something never before done in this city. Played at over 60,000 in three weeks' run. (Cincinnati.)

---

Considered this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity. (East.)

---

Is now on its second big week. House packed at all performances. Large box office receipts. (West.)

---

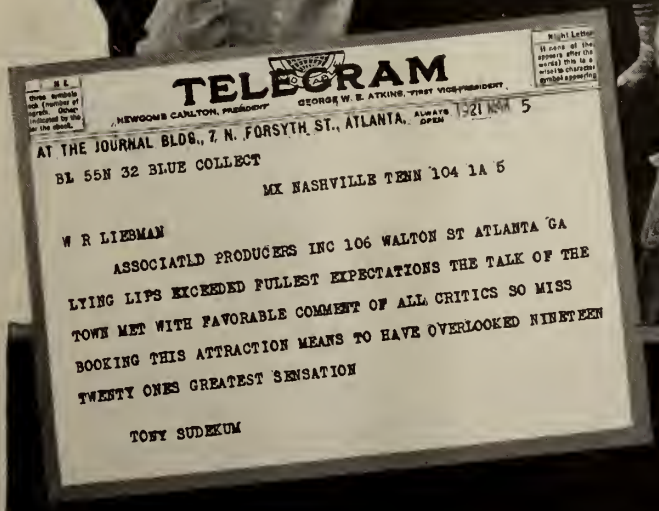
One of Ince's greatest films. Has been held for the second week, and is still drawing big. (Middle West.)

# The Voice of the Box-Office

## By Telegraph to EXHIBITORS HERALD

**Lying Lips,** a Thomas H. Ince production.—This is about the best thing on my screen in over a year. Some beautiful sets. Finely photographed. Good story well done. Business good. One cannot ask more. Advertise it big.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

**Lying Lips,** a Thomas A Ince production.—Worthy of all your efforts. An excellent and extraordinary Ince production indeed. It is a knockout for the box office.—T. M. Davidge, Queen theatre, Durant, Okla.


TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
AT THE JOURNAL BLDG., 7 N. FORSYTH ST., ATLANTA. ALWAYS OPEN
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MX NASHVILLE TENN 104 1A 5
W R LIEBMAN
ASSOCIATLD PRODUCERS INC 106 WALTON ST ATLANTA GA
LYING LIPS EXCEEDED FULLEST EXPECTATIONS THE TALK OF THE TOWN MET WITH FAVORABLE COMMENT OF ALL CRITICS SO MISS BOOKING THIS ATTRACTION MEANS TO HAVE OVERLOOKED NINETEEN TWENTY ONES GREATEST SENSATION
TONY SUDEKUM

Thos. H. Ince's
Vivid Drama of Life and Love

# LYING LIPS

By MAY EDINGTON
All-star cast featuring House Peters and Florence Vidor

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

# JUSTINE JOHNSTONE
## *in*
# *The* PLAYTHING *of* BROADWAY

*( Adapted by E. Lloyd Sheldon from the Story "Emergency House" by Sydney Morgan. Directed by Jack Dillon )*

***What was it?—***

***that caused beautiful, radiant Lola, the idol of the throngs who make Broadway their gay playground, to forsake its dazzle and glamor for a life of service among the squalid tenements of Mallory Court?***

***The same reason that has been the inspiration of every great drama of human life since the beginning of the world—LOVE!***

***You owe your patrons the chance to enjoy this great love story.***

Trade Mark Reg. U. S. Pat. Off.

**REALART**
PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK

# Famous Features

Reconstructed to tickle the taste of today. Twelve five-reelers that will hold any audience spellbound—four with William Russell, Mary Miles Minter in four, and four featuring Helen Holmes and J. P. McGowan, all supported by a host of other famous stars. From the box-office standpoint, twelve of the best features ever offered—*bar none.*

**Beauty**—heart interest—youth. The charms of nature—the glamour of wonderful settings.

**Action**—snap—ginger. Races—fights—fires—wrecks—rescues—suspense—i n t r i g u e. Pep all through.

**Interest**—comedy—mystery—tension—r o m a n c e. They grip the audience and hold it breathless to the final fadeout.

## Every One a Proved Success

Each picture's story is as strong as when it made its first success. Dressed up in its new form it's better than ever. Not "re-issues"—but reconstructed, actually *rebuilt.* New main titles, re-edited subtitles in today's vernacular, new arrangement, new films. They went big before—they'll go bigger now. Wherever shown, fans approve.

## Book These Features

Don't delay a minute. Get your booking *now,* from Savini Films, Inc., ATLANTA; Klein Distributing Corp., BOSTON; Blackstone Pictures, Inc., CHICAGO; Standard Film Service Co., CINCINNATI; Standard Film Service Co., CLEVELAND; R. D. Lewis Film Co., DALLAS; Merit Film Co., DENVER; Standard Film Service Co., DETROIT; Crescent Film Co., INDIANAPOLIS; Standard Film Corporation, KANSAS CITY; R. D. Lewis Film Co., LITTLE ROCK; Clune Film Exchange, LOS ANGELES; Mid-West Distributing Co., MILWAUKEE; Elliott Film Corporation, MINNEAPOLIS; Aywon Film Corporation, NEW YORK; R. D. Lewis Film Co., OKLAHOMA CITY; Fontenelle Feature Film Co., OMAHA; Consolidated Film Co., PHILADELPHIA; S. & S. Film and Supply Co., PITTSBURGH; Independent Film Co., ST. LOUIS; All Star Feature Distributors, Inc., SAN FRANCISCO; Empire Film Distributing Co., WASHINGTON, D. C.

**Reconstructed by**

# A American Film Company

*Samuel S. Hutchinson, Pres.*—6235 Broadway, Chicago

DURING WEEK OF MARCH-27TH PRESENT ESTIMATES SHOW THAT

# 2,500,000

FROM COAST TO COAST WILL SEE THIS "WORLD CLASSIC"

A HUGO BALLIN PRODUCTION

# EAST

BOSTON MASS. SEATTLE, WASH. NEWARK, N.J. SYRACUSE, N.Y. RICHMOND, VA.

## A FEW of the THEATRES that will show EAST

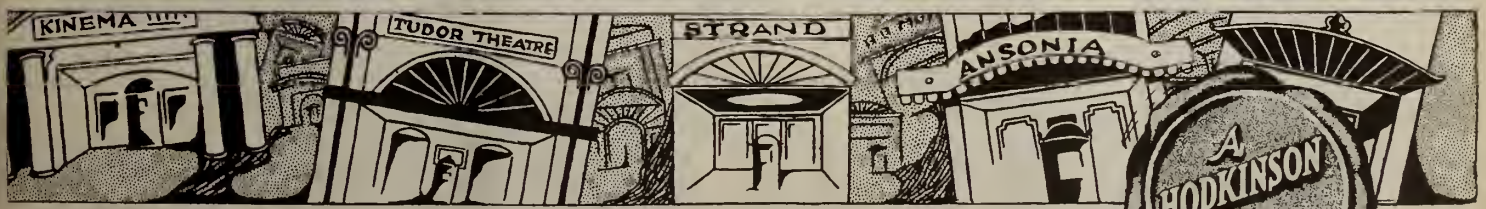
IN
# 100 FIRST RUNS
AND ON AMERICA'S
GREATEST CIRCUITS

# U.B.O.-SAENGER
# LYNCH-LOEW
# ALLENDER-POLI

"THE BIGGEST BOX-OFFICE TITLE OF THE YEAR"

Distributed by
**HODKINSON**
thru Pathé Exchange Inc.

# LYNNE




SALT LAKE NEW ORLEANS ST. LOUIS BUTTE, M

## LYNNE Beginning March 27th

SELZNICK PICTURES

LEWIS J. SELZNICK
Presents

# CONWAY TEARLE
in
# A HOBART HENLEY PRODUCTION
# "Society Snobs"

By CONWAY TEARLE
Scenario by LEWIS ALLEN BROWNE

An interesting study of the intimate life of New York's "Four Hundred." A romance of today founded on the popular argument that love is the great leveller of all social barriers.

SELZNICK PICTURES

LEWIS J. SELZNICK
Presents

# EUGENE O'BRIEN
in
# "Gilded Lies"

By JOHN LYNCH
Scenario by the R. Cecil Smiths
Directed by WILLIAM P. S. EARLE

A red-blooded tale of love and adventure which embraces in its action happenings in the rugged outdoors as well as in the luxurious surroundings of civilization's hothouse plants.

# Keeping in Personal Touch

By FRITZ TIDDEN

FOR the past ten days traffic has been seriously impeded in the streets and byways in the vicinity of Broadway and Seventh avenue. Men have figured more prominently in the jams. Even ourselves have been known to loiter.

The reason or reasons for this is the fact that a large and various assortment of attractive females took periodical trips up and down a long ladder, leading to a huge sign which the ladies in question were tastefully painting on the Seventh avenue side of the Broadway Central Building. The crowds of interested watchers of the painting were something terrible. We almost got killed in the crush.

The *objet d'art* was a huge sign proclaiming to the world that "A Connecticut Yankee in King Arthur's Court," the Fox film, is the current attraction at the Selwyn Theatre. The idea of having the young ladies do the painting and making the necessary and frequent trips up and down the long ladders after pots of paint, brushes, etc., was Harry Reichenbach's.

* * *

Virginia Pearson and Sheldon Lewis are to sail in June to England where they will present their vaudeville act. As you already know the film stars are temporarily absent from studio work and are presenting a sketch in the two-a-day with great success.

* * *

In the Pennsylvania Register, the daily paper published by Grace Crawley Oakley, the press representative of the Hotel Pennsylvania, we glimpsed the following paragraph:

"Included among our Long Island visitors, registered here yesterday, are Mr and Mrs. G. W. Clark, and Mr. and Mrs. C. J. Piening, of Garden City, Mr. Fred J Beecroft, of Little Neck.—Why go further?

That's the worst of missing the last train home, ain't it, Fred?

* * *

Herman F. Jans, president of Jans Pictures, Inc., and Jans Film Service, Inc., was entertained at a dinner party given by the employes of both concerns at Churchill's on March 12, prior to Mrs. Jans' departure for California. Mr. Jans is taking his wife and daughter with him and expects to combine business with pleasure on the trip.

* * *

Publicity men of the "silent drama" quite frequently refer to the photoplays in which their stars will appear as "vehicles." Very likely these fluent writers are inspired by Ralph Waldo Emerson who declared that "Thought is the seed of action" and said "Hitch your wagon to a star."

* * *

Bob Dexter, who handles the exhibitors' helps in the First National press sheet, was much puzzled about the income tax. He arrived from Australia in 1920 and was looking for spaces in which he could put in a list of the things he brought into the country, figuring that in plain English an income tax should be the one due the government when you come into the country.

* * *

Robert E. Long, for some time the publicity director of the D. W. Griffith organization, has resigned his position to accept another, the nature of which he will not divulge at the present time. He says that he will have an interesting statement to make in the very near future.

* * *

Walter of the Hills, the persistent pseudonymer, was so preoccupied the other day attempting to think up another nom de plume to add to his already huge list, under which he supplies thousands of kinds of service to editors anent Selznick films, that he mistook the fire exit light above the door of the emergency stairs from his floor in the Godfrey Building for the red elevator "down" signal and waited a full half hour before he snapped out of it.

* * *

Clarence Schottenfels has become special representative for F. A. A. Dahme, Inc. The Dahme organization, which has offices in the Candler Building, supplies motion picture titles, illustrations, animation and photography.

**The Green Room Club will hold its annual Revel at the George M. Cohan Theatre on Easter Sunday evening, March 27. This year's program of the Green Room Revel will include, as usual, a number of the one-act plays that have been presented at the private revels given from time to time in the clubhouse. An interesting array of special acts have been arranged for and there will be a 1921 edition of the "Highlights" revue that made such a tremendous hit last year.**

Alfred Weiss, vice-president of the Goldwyn Distributing Corporation, and Mrs. Weiss celebrated their twenty-fifth wedding anniversary at the Hotel Biltmore, March 11. Mr. Weiss has been prominent in motion pictures for sixteen years and the affair was attended by many of the foremost film executives of the country.

* * *

George Dubois Proctor, the demon bridge player, has assumed charge of the scenario department of the newly organized Pantheon Pictures Corporation. He announces that this company is in the market for five reel dramas or comedy dramas and two-reel stories with their locale in Alaska or the far north.

* * *

Zeena Keefe is still another motion picture player who has decided to take a fling in vaudeville. She will begin a tour over the Orpheum time shortly. Harry Rapf is doing her booking.

* * *

We learn by a tastefully worded letter that Pete Smith has left Minneapolis for Browning, Mont., where a big pow wow of the Blackfeet Indian chiefs will take place. The Indians are going to tour the country making personal appearances as a ballyhoo for the Marshall Neilan production of "Bob Hampton of Placer." Pete will be admitted to the pow-wow although he does not belong to the same tribe of Indians. He is a Webfoot.

Mabel Julienne Scott was getting ready to act a scene in "The Concert," recently released by Goldwyn, when she heard the cameraman shout, "Hit her with the ash can." Miss Scott started to run. She didn't feel safe until it was explained to her that the "Ash can" is an electric light which takes its name from its resemblance to that lowly piece of hardware.

* * *

Morrie Ryskind, formerly of the publicity staff of Famous Players-Lasky, and a well-known column poet, is in California but that fact has not taken away his tendency to break into jingle on any and all occasions. The other day he visited the Goldwyn lot and after watching Will Rogers working with his twine, took out his indelible pencil and dashed off some lines of the calibre of those in his book of verse, "Unaccustomed As I Am," which is just off the press. The jingle goes as follows:

Few folks are quite as clever
As Sir William is. Forever
May he live to make us chuckle, roar
and grin;
He may look a trifle silly—
But he knows the rope, does Willy!
—And they pay him well to rope the
public in.

* * *

A. C. Berman, F. Wynne-Jones and E. B. Shanks, all of United Artists, sailed last week for London. They will arrange for the opening of foreign offices for their company throughout Europe.

* * *

Louis Burston is in New York from the Coast.

* * *

Recent steamers have brought to this country an influx of screen film men. Among those who are in New York at the present time are Geoffrey S. Seabrooke, of the Regent Film Company, Ltd., of London, Col. A. C. Bromhead, managing director of Gaumont Company, Ltd., of Great Britain, David Mundel, of the W. and E. Film Service, London, Jeffrey Bernard, of the parent office of the Stoll Film Company, and Jean Rosen, manager for the Selznick French distributing office.

* * *

What are the crepe hangers that predicted the war stuff in "The Four Horsemen of the Apocalypse" would have a serious effect on its popularity now saying? I told you so?

* * *

"The Servant Question" has been definitely settled in a film—but that is the only place we know of.

* * *

"The Lion and the Mouse" was turned down by a theatre manager on the grounds that animal pictures were not popular in his theatre.

* * *

Horace Judge, demon statistician of First National, has figured out that by May 15 Charles Chaplin in "The Kid" will have played to 1,433 people more than the last census credited to the whole of the country. Where the 1,433 are coming from he doesn't say, for his calculations end with these figures: 250 prints in the country, everyone working every day, capacity crowds three times each day in theatres averaging 1,000 seating capacity. Do your own figuring and if the answer

isn't correct add 25 per cent. to the number of prints because of those that are bicycled and also make allowance for the theatres that are running from eight to ten shows a day.

* * *

John LeRoy Johnston, who has been doing the advertising work for the Finkelstein and Ruben houses in St. Paul and Minneapolis, has resigned that position to go to Los Angeles for Famous Players-Lasky. He will do the exploitation work for the Coast towns and also spend a couple of days each week at the Hollywood studios digging out exploitation suggestions from the plays in course of production, to be suggested to the home office. This will give live exploitation based upon the actual production rather than upon the scenario. He was in New York this week in consultation with the department heads, but left for Minneapolis where he will pick up Mrs. Johnston and the household goods and head for the film capital.

* * *

Hugo Mayer has at last completed his education. The final degree has been tacked after his name and the last sheepskin nailed to the wall. Hugo, whose first academic degree was M. A. T. (Man About Town), has at last taken a trip to Chicago. And Chicago is nine reels of conversation to the bad on account of it. But we give Hugo credit. When he went well—in the Shoemaker-Gardner championship pocket billiard party which went into training but not seclusion at the Chicago Athletic Club. When you see him just say, "Well, Well, Hugo, I see you're back from Chicago!" And watch him sell you Graphic color plates!

* * *

Ted Dana, of Arrow, is in receipt of a postal card reading: "Dear Miss Arrow Film Corp. Please send me one of your best autographed photographs."

* * *

F. I. L. M. Club's new quarters were occupied for the first time last week, on Wednesday. The grievance committee heard and determined twenty-five disputes between exchanges and exhibitors on the first day in the new place.

Ben Schwartz, formerly Select's branch manager, is back in the club representing Warner Brothers' exchange.

President Chadwick appointed a new grievance committee of exchange managers as follows: Henry Siegal, of Select, Lester Adler, of Realart, George Uffner, of Universal; alternates: Landau, of Stoll, and Broskie, of Jans.

* * *

Rex Ingram has returned to the Coast, to begin at once the production of another big picture that will make them sit up and take notice again. He goes back to California crowned with honor, and with the comfortable feeling of having column upon column of press plaudits for his remarkable work on "The Four Horsemen of the Apocalypse."

* * *

Another to return to the Coast within the week was Hunt Stromberg, the exploitation and advertising director for the Thomas H. Ince studios.

* * *

Elliott Dexter arrived in town the other day. For months there were such unfavorable rumors about his health his scores of friends in the East are glad to be able to see for themselves that he is gaining rapidly.

* * *

There is a rumor that seems to have sprung from an authoritative source going the rounds to the effect that Walter Wanger is to enter the diplomatic service.

* * *

The following spellings of Pola Negri's name have been collected by First National from the press of the country:

Polli Negri, Pola Negro, Poli Negro, Polly Negri, Poli Negra, Polo Negro, Polla Negra.

A pair of ice-lined ear muffs will be awarded to the first editor who will spell Pola Negri's name correctly for thirty days in succession.

* * *

Alec Lorimore has severed his long relationship with the Famous Players-Lasky, Sydney, Australia, office. He has given up exchange work entirely and will devote his energies to exhibiting in a big way in Sydney.

## Exhibitor Conventions

Exhibitor conventions are set for the following dates and places:

Kansas State Exhibitors' Association, at Wichita, March 21-22.

Motion Picture Exhibitors' League of New York, at Rochester, April 5-6-7.

National convention, Motion Picture Theatre Owners of America, Minneapolis, June 7-8-9.

John Wenger, the Russian scenic genius, has resigned as art director of the Capitol Theatre, with which he has been associated since its founding. He severed his connection to devote his entire time to independent art production. Specifically, at this time, he is doing some work with Famous Players-Lasky, instituting an art policy for each of the company's three newly constructed theatres in Canada.

The writer considers it a distinct honor to have been one of Wenger's original "discoverers." At the time of the artists' first exhibition in New York he was engaged on a daily paper and assigned to the Russian's show. The paper he worked for allowed the writer to spread himself over much space and also he was the only newspaper man present at the exhibit. We think this is justifiable pride.

* * *

The newest, and one of the most unusual figures in American literature, is now busy at the Goldwyn studios. She is Anzia Pezierska, who suddenly flashed across the literary sky with the publication of "Hungry Hearts," a collection of short stories, which are being combined into a feature film. Mme. Yezierska is assisting in the translation of her work to the screen.

* * *

Arthur Ziehm, foreign sales manager for Goldwyn, has sailed for Europe, to meet Samuel Goldwyn in Berlin in the near future and from there they will make an extensive observation tour. Can this mean that the Goldwyn organization is to resume production abroad?

## *Exploitation Suggestions*

In the Selling the Pictures to the Public department, which will be found this week commencing at page 379, there are offered exploitation and advertising suggestions for

| | |
|---|---|
| "The Devil" | "So Long Letty" |
| "Unseen Forces" | "Honest Hutch" |
| "Good References" | "Forbidden Fruit" |
| "The U. P. Trail" | "The Snob" |
| "Paying the Piper" | "The Coast of Opportunity" |
| "The Inside of the Cup" | "The Mark of Zorro" |
| "Midsummer Madness" | "The New York Idea" |
| "Dinty" | "The Life of the Party" |
| "The Kid" | "What's Worth While" |
| "The Penalty" | "Behold My Wife" |
| "Passion" | "The Revenge of Tarzan" |
| "Lone Hand Wilson" | "Down Home" |
| "Go and Get It" | "Wet and Warmer" |
| "Humoresque" | "Isobel" |
| "My Lady's Latchkey" | "The First Born" |
| "Something to Think About" | "The Last of the Mohicans" |
| "Married Life" | "Prisoners of Love" |
| "The Truth About Husbands" | "A Small Town Idol" |
| "Earthbound" | "The Frontier of the Stars" |
| "Black Beauty" | "Suds" |
| "Brewster's Millions" | "Twin Beds" |

Many of which are applicable to other attractions.

## TICKETS FOR TAILS

Everybody in Marblehead, Ohio, is going to be a Pied Piper, as the result of an exploitation stunt conceived by Mayor Eberwine, manager of the Auditorium Theatre, in connection with a pest hunt to be conducted by Ottawa County from April 4 to 11. Here are Eberwine's rules and inducements:

1 doz. rat tails, 25c. ticket.
1 doz. mouse tails, 15c. ticket

Above tickets are good at any show. No imported rat or mouse tails accepted, only those of vermin killed within the limits of Marblehead, Lakeside and Danbury.

Mayor Eberwine has been chief executive of Marblehead for fourteen years and in the picture business since its infancy.

For other exploitation stunts see "Selling the Picture to the Public" in this issue. There's a variety of 'em.

# Rubbernecking in Filmland

## *All Nature Awakens, Dairy Lunch Prices and Rents Drop and Production Again Is Booming*

*By GIEBLER*

SPRINGTIME on the West Coast. Springtime, gentle Annie, balmy breezes, freighted with the fragrant odor of eucalyptus buttons and the breath of the resurgent onion. On our foothills the manzanita, the chaparral and the sage brush are as green as a tourist from Oklahoma doing the studios. Our villages are verdant with verdure, rich with rhubarb, plentiful with peas, benign with beans, lovely with lettuce. Fair to middling oranges can be purchased for two-bits a dozen. Dairy lunch prices have dropped. And that's not all—rents are coming down. HOORAY!

Are not all the above things cause for happiness? I'll say they are! Spring and hope are in the air. Our bosoms are surging with ambition, optimism and a hunch that things are going to loosen up right away.

Promoters are pulsating with plans and voting themselves new and larger emoluments of a financial nature to be collected as soon as jack gets loose enough for them to put something over.

### *Things Looking Up*

Chaps with desk room in their pockets and wonderful picture prospects in their domes, are to be seen and heard on every hand in every hotel where the lobby Dicks are not too hard boiled. Every other chair holds an embryo Morgan of the Movies.

To cease kidding, things do look better out here on the Coast. All the big places are shooting and most of the smaller concerns are pegging along in a safe and sane manner.

J. D. Williams is in town and so is Watterson Rothacker. J. D. is out on the coast looking after First National interests. He is accompanied by Mrs. Williams and the two of them are trying out the Ambassador Hotel. Watt Rothacker is here to speed up work on the big laboratory which will be ready for a grand opening pretty soon.

The Colony was very pleasantly excited this week over the rumor that Bill Hart was engaged to be married, but Bill spoiled it all by issuing a denial to the soft impeachment in which he took advantage of the opportunity to pay Jane Novak, the lady in the case, a gallant compliment by saying, "Unfortunately for me, the report has no foundation."

The Western Picture Advertisers, an organization made up of the publicity heads of the studios on the Coast, held their regular meeting at the Roma Cafe this week. The evening was devoted to censorship. Speeches were made by William De Mille and Samuel Merwin. Scoop Conlon of the Hart studios was chairman and Herb Rawlinson furnished light entertainment by evoking unctuous strains from his ukelele.

### *Tom and Little Eva*

According to Bennie Ziedman, the manager of the Uncle Tom's Cabin company, which is playing at the Mason this week, showed rare discrimination in booking a date in Our Fair City. Bennie says there are enough leading ladies in the pictures who got their start as Little Eva, and enough heavies who learned their sneering and cru-e-l ways from depicting that supreme dirty devil, Simon Legree, to fill the house to the brim every night of the engagement. Why would it not be a good time to organize a club of former Tom show players; about everything else in the industry has been organized.

Charley Chaplin celebrated the week by stepping on a nail which punctured both the outer and inner tire of his left hoof. I saw Charley in the lobby of the Aleck a day or so later and he was stepping along as usual, which proves that a new note has not been added to the famous walk as a result of the accident, as has been rumored.

### *"Little Lord Fauntleroy"*

John Fairbanks and Ted Reed have returned from their visit to the City of Mexico. John and Ted leased a house and made arrangements for Doug and Mary, who are going down to the Mex Metropolis to spend a vacation and celebrate their first wedding anniversary. They will leave for the South at the end of this week and will be gone for a little over a month.

I was on the Pickford stage at Brunton the other day and Miss Pickford gave some interesting dope on how she means to play the part of "Little Lord Fauntleroy." "The Little chap has always been made to appear babyish on the regular stage," said Miss Pickford. "In reality he was a regular boy all the way through. The point in the story where he comes to his mother and asks to have his curls cut off, because the other boys he played with teased him, proves this. The mother tells him that she will cut his curls if he wishes it, but adds that she wants him to know why she has not done so before. She then shows him the picture of his father when he was a child with curls. The little chap understands at once and goes right out in the street, hunts up his tormentors and starts a fight. That's the kind of boy Mrs. Burnett wrote about and that's the kind of a boy the little lord is going to be in the filmed version of the story."

### *Priceless Gems*

In addition to garnering the above advance dope on the interpretation of "Little Lord Fauntleroy," I had the pleasure of rubbernecking the Pickford family jewels, while on Little Mary's stage.

I have read many an enthusiastic press agent report about priceless gems being used in pictures, but this time I personally saw the thing pulled off, lamped the gleaming gems with my own goggling eyes, held the precious gee-gaws in my own itching palm. Two hundred and fifty thousand dollars worth of them, guarded by Mrs. Charlotte Pickford, who had just brought them in two strong boxes from the safety deposit vaults to the studio. Rings set with glowing rubies, pendants of priceless pearls, bracelets, lavallieres, ear bobs, tiaras—or whatever it is that women who have got enough jack to own a hat full of jewelry wear on their hair when they go to the opera and other swell dumps.

Part of the jewels are Mary's and part of them belong to her mother, and they were being used in a scene in "Through the Back Door" that was being made while I was at the studio. Little Mary did not wear any of the jewelry, however, her part in the picture is that of a poor little kid who didn't own even a Woolworth rhinestone. The gems were used to light up Camille Astor, who has the part of a swell society dame in the picture.

I saw a few movies being made this week, as usual. I watched Reginald Barker of Goldwyn directing stuff for Rupert Hughes' story, "The Old Nest," with Louise Lovely, "Lefty" Flynn, Mary Alden and Molly Malone in the action. "The Old Nest" is a story of a family of boys and girls each of whom travels on a different route through life, but finally all return to the old home nest. Mr. Barker was making the scene of the family re-union while I was on the set and it was typical Barker stuff, which is to say—mighty realistic and mighty effective stuff.

I saw Al Christy making a big hotel lobby scene for a Christie two-reeler, with Earl Rodney and Viora Daniel, who made a hit with Fatty Arbuckle in "The Life of the Party," as a blushing bride and groom, looking for accommodations with honeymoon privileges.

Earl Rodney was playing a dual role; he was registering at the desk with a fountain pen and at the same time registering being flustered because he was writing the mystic words "and wife" after his signature for the first time. Al had a peach of a set with some of the best hotel lobby types I've ever seen.

### *Christie Speeds Up*

The Christie plant will soon be going full blast again; as soon as Al finishes the comedy he is working on he will start another to be called "When Rome Burns." Scott Sidney is getting ready to shoot a new piece; Billy Beaudine is shaping up his company and Frederick Sullivan will start things going next week.

In addition to Viora Daniel, who will be a regular Christie star from now on, Josephine Hill, who played the lead in "Parlor, Bedroom and Bath" at Metro, has been added to the forces.

I went to India this week, or at least a darn good imitation of a part of India, a set representing the city of Lahore. The set is being used as a location for "Without Benefit of Clergy," the first of the Rudyard Kipling stories that is being made for Pathe by Robert Brunton. James Young is directing the series and I never saw a director so enthused with a prospect. Jimmie has been in India; he directed a picture there once.

### *Wonderful Sets*

"India is the land of enchantment," he told me, "strange mysterious, mystical, colorful. We have a wonderful opportunity in the Kipling stories and we are going to make the most of it."

Robert Brunton has certainly done a fine job on the India sets—the streets of the City of Lahore, the house where The Woman who lived without benefit of clergy was hidden away by her lover, are all perfect. There is a cistern in the court yard of this house, where the water is brought to the surface with a water wheel fitted with earthenware buckets, that looks as though it might have been used when Moses was a boy. Dr. H. R. M. Maddock, who lived in India and the City of Lahore for a great many years, is in charge of the technical work on the Kipling pictures.

# *Schulberg Renews Katherine MacDonald Contract for Two Years for $600,000*

KATHERINE MACDONALD will remain under the management of B. P. Schulberg for an additional period of two years after the expiration of her present contract, according to an announcement from Mr. Schulberg's offices. The star, who only two years ago was practically an unknown player, will receive $600,000 as salary for the period, it is said.

*KATHERINE MAC DONALD*
*Whose contract with B. P. Schulberg has been renewed for a period of two years, at $600,000 for the elapsed time*

The contract has been under consideration for some time with Henry Herzbrun, of New York, and Loeb, Walker and Loeb, of Los Angeles, as the attorneys representing Mr. Schulberg, and Miss MacDonald's interests looked after by Henry Wetherhorn, an attorney of Los Angeles. The rise in popularity with the public of Miss MacDonald through the productions starring her as distributed by Associated First National Pictures, Inc., was the deciding factor in the conclusion as to the salary she was to receive.

Since Miss MacDonald won fourth place in popularity contests conducted by newspapers throughout the country, conducted in conjunction with Moving Picture World, it is said that she received at least three flattering offers from rival producing companies for her services after the expiration of her existing contract with Mr. Schulberg. These offers, however, were not used in the negotiations by Miss MacDonald, who was satisfied to renew with Mr. Schulberg on any basis that was decided to be equitable to both parties.

### *Six a Year*

"The Thunderbolt," her initial starring vehicle, was released by First National Exhibitors' Circuit barely two years ago. It was followed in turn by "The Beauty Market," "The Turning Point," "Passion's Playground," "The Notorious Miss Lisle," and "Curtain." The latest release is "My Lady's Latchkey," and "Trust Your Wife" will be released shortly. She has also completed the production of "Stranger Than Fiction."

B. P. Fineman, who has been associated with Mr. Schulberg from the original inception of their sponsorship of Miss MacDonald, and who has been in charge of production in Los Angeles, and J. G. Bachman, will continue to be associated with the productions under the new contract. A schedule providing for the six releases a year will be adopted.

# *Leading Women Added to Christy Company*

In line with its policy of increasing forces so as to deliver two-reel comedies of the highest character for release through Educational Film Exchanges, Inc., two new leading women were anounced this week by the Christie Film Company. They will both make their first appearance in a picture which has just been started and which will have its first appearance in June.

Viora Daniel, who appeared opposite Roscoe Arbuckle in "The Life of the Party," and who has just finished playing the feminine lead with Max Linder in "Full of Pep," is the first of these. Josephine Hill, the second, had the leading feminine part in "Parlor, Bedroom and Bath," and before this appeared in comedies and two-reel westerns for Universal. She came to pictures from vaudeville. Earl Rodney will be the male featured player in this picture.

# *In the Projection Room*

*By ROY L. McCARDELL*
*(Written for Moving Picture World)*

THE waste of time, which is a waste of money and of energy, is exasperatingly rampant in every branch of the motion picture industry. It shows in the cost sheets of all departments, from production to distribution, but, so far as I can see, little is done to offset this waste by any sane efficiency that makes for true economy.

When a picture is being viewed in many projection rooms, the whole proceedings are many times rendered futile by inattention and general mismanagement. Half of the "committee" does not attend at all, and the rest, it would seem, are only there as a favor, and are prone to drop in when the picture is well under way and the basic story stated. Hence, the late comers have but a confused understanding of what it is all about, if they have any understanding at all.

Others are called out to attend to matters they deem more pressing, while the telephone calls into the projection room for this important person or the other distracts the attention of those who go to the phone, and those who are honestly endeavoring to view the pictures.

### *Comes in for Criticism*

The projecting room is also cursed by fatuous and quibbling critics and that worst of business bounders—the fellow who thinks he is. A supposedly intelligent man has written the story, a supposedly capable director has labored to produce it and the laboratory and cutting room have done their best, and then their efforts are judged almost invariably, as I state, and, mainly, by those I mention.

I was recently present at the viewing of an excellent foreign picture upon two occasions at two different projection rooms, and the idiotically careless manner in which this picture was viewed, in both cases, has prompted me to this protest against the general waste of everybody's time—and this includes the time of the dullards and smart Alecks, who were among those that sat in judgment.

In one case those who controlled the excellent picture in question were harried into showing it by the urgent clamor and demand that whether it was quite ready in editing or cutting or not—which it was not—the picture should be shown to a certain committee of a big distributing company at a certain time on a certain date, as this committee desired to see the picture for many most pressing and important reasons, at the time specified.

The picture was brought to the projection room and, after a long delay, four persons showed up to see it. One was an assistant manager who was called out of the room at the first reel to see a caller and who never came back. At the second reel a blithe spirit took his seat by the second important person first present and kept that individual's attention wholly distracted during the rest of the run.

### *Telephone Calls Interruptions*

In the end, there were two bewildered young men from sales departments left who had supposedly seen the picture in its entirety. Yet as both of these young men had been getting up to answer the incessant ringing of the projection room telephone, it was doubtful if either of them had, at the end, any clear notion of what the picture was about.

Upon another occasion criticisms were asked for, after half of those who had come to see the picture had been straggling in and out, seeing the beginning, middle and end of the picture, with few if any of those present having seen it in its entirety.

It is not in a fault-finding spirit that the present writer criticises these projection room procedures. He would like to see the important function of viewing a picture conducted with some regard to its importance.

Have you read pages 404, 405, 406, 407 and 408?

*FRAMING THE SPEECH*
*Conrad Nagel in William DeMille's "What Every Woman Knows," made by Paramount with Lois Wilson*

# Chicago and the Middle West

By PAUL HINZ

## *Henry Schoenstadt, Chicago Showman, Says Public Will Tolerate Only "Clean" Films*

PUBLIC taste has been elevated to such an extent that patrons show an increasing resentment of unclean pictures, according to the opinion of one of Chicago's prominent showmen. Henry Schoenstadt, general manager of H. Schoenstadt & Sons, who control seven neighborhood theatres in Chicago.

"We have noticed, especially during the last year, that only the picture with the high moral tone goes over," Mr. Schoenstadt remarked in a recent interview. "The feature with the 'No Children Allowed' stamp, keeps the big children away, too. By keeping close tab on the receipts, and making comparisons, our firm has learned that the most successful product, from every standpoint, is the clean, wholesome film that anyone can see without blushing.

"If it is true, as 'most everybody admits, that the public is the only critic, and the most reliable censor, an investigation like this offers valuable advice to the producers. Our firm, like many others, made use of the 'pink permit' system for a while, but bitter experience has taught us to abolish it. Letters from our patrons show that they approve heartily of our policy for a clean screen.

"We have a censorship department within our own ranks now, and a strict surveillance over every subject booked, is maintained. When our contracts make it necessary for us to show certain pictures, which we consider slightly below standard, we run it either for a shorter time than usual, or in connection with another feature.

"The type of production which our patrons like best is the well-dressed society drama, the innocent comedy-drama or the healthy western. Our theatres draw representatives from many different races and classes, and their opinion indicates the average taste."

Within a year, H. Schoenstadt & Sons expect to break ground for a beautiful picture palace that will rival any modern movie theatre in Chicago. The site, which was purchased some time ago, is at Fifty-first and Blackstone, and provides for a structure, which it is expected will seat 3,700 and will cost about $1,500,000. "The Marquette" is being considered as a name. This firm also negotiated recently for property on which the Shakespeare Theatre now stands. The present lease, held by L. Brunhild, expires in a year.

## *Big Deal Consummated By Chicago Exchange*

"Deliverance," George Kleine's superfeature in which Helen Keller is starred, will be handled in Chicago and northern Illinois by Gollos Enterprises, according to a contract which was closed the week of March 6. This deal is one of the biggest ever consummated among Chicago independent exchanges.

The Helen Keller feature, which created so much interest last Fall, when Mr. Kleine arranged a benefit showing at Orchestra Hall, for the Society of Shut-Ins, promises to be a great success, financially, it is said. Aaron Gollos, president of the company, is now making plans for the rental of a "legitimate" theatre for a loop showing of the feature.

## *New Exchange Building to Be Ready by April 1*

The Scown Film Exchange, at 831 South Wabash avenue, which is to be the new Chicago headquarters for five of the big film companies, will be completed and ready for tenancy by April 1, at the latest. Universal, which is to occupy the first floor and basement, expects to move in about the middle of March. Select has leased the second floor, Metro the third, Educational part of the fourth, and Associated First National the fifth.

In the thoroughness of its construction and fire-preventing system, the new exchange building is said to be one of the finest in the country. It is built of reinforced concrete with brick facing. In case a fire within does break out, it is entirely localized and is forced up and out through a flue to the roof.

The floor space is 40 by 181, there being ample room for the necessary private offices and other departments. On the sixth floor there are two projection rooms, 15 by 40, and these are equipped with the newest type machines.

## *Illinois Convention Postponed Indefinitely*

The Illinois Exhibitors' Alliance announces that its state convention scheduled in Chicago, at the Hotel Sherman, Tuesday, March 22, has been postponed indefinitely.

The principal object of the convention was to elect delegates and alternates to represent the Alliance at the national meeting of the M. P. T. O. A., which is scheduled for June 7, 8 and 9 in Minneapolis.

## *J. L. and S. Purchase Star Theatre Building*

Jones, Linick & Schaefer added to their chain a third Madison street house, with the purchase, on March 9, of the Star Theatre, just west of Dearborn street. The entire Star Theatre Building was bought at a purchase price of $40,000, and the ground leased for one hundred and three years. The Star will go into the possession of its new owners, May 1, 1921, when it will be remade and redecorated as the Rose, Alcazar and Boston were. The new theatre, which seats about 300, is the tenth house to be operated in the loop by this firm.

## *On Way to Conference*

Harry Berman stopped over in Chicago, Friday, March 11, on his way to California, to attend a conference of Universal exchange heads. R. Schmidt, division manager of the Cleveland office; Claude Ebbet, of the Indianapolis exchange, and Julius Stern, president of the Century Comedy Corporation, attended. Manager I. L. Lesserman is expected to return to the Chicago exchange from Los Angeles, where he has spent the winter, about March 25.

## *Are Rebuilding Theatre*

Wallenstein Brothers are reconstructing their theatre, formerly known as the Garden, in Michigan City, Ind., which burned down about a month ago. Plans for a fine 1,500-seat house, thoroughly modern and attractive, are being carried out. The building is of concrete and steel. A beautiful balcony and mezzanine, and comfortable retiring rooms are provided for, and the balcony is equipped with a tier of smoking boxes and family loges.

## *Madlaine Traverse Sues H. L. Smith Over Contract*

Madlaine Traverse, stage and film actress, is the plaintiff in a suit just filed in the New York Supreme Court for $222,500 from Herbert Lyon Smith. She alleges that she entered into an agreement in June last with Smith whereby he was to launch a company with a capital stock of $100,000, to be known as the Madlaine Traverse Photoplay Corporation, of which she was to receive one-half of the capital stock. She avers Smith was to produce a motion picture starring her and to pay her $3,500 a week, with an allowance of $1,000 a month for personal expenses.

Miss Traverse alleges Smith has refused to incorporate the company and to pay her the $3,500 a week and $1,000 a month, and that he has also failed to deliver one-half of the capital stock. All that she has been paid by Smith is $2,575, she says.

## *New Branch at Akron*

A new branch of the Rothacker Industrial Division has been established at Akron, Ohio, and has been placed under the management of Edwin S. Babcox, who is a publisher and advertising man of long experience.

## *With Apologies*

W. W. Hodkinson is the releasing organization for "The Spenders," a picturization of a Harry Leon Wilson novel. An error was recently made in attributing this production to another relcasing company.

Director Frank Lloyd will finish in a few days the photography on Charles Kenyon's original scenario, "The Invisible Power," originally called "The Alibi." Author and director have worked in co-operation in translating the story to the celluloid.

At the Louis B. Mayer studio, Edwin Carewe is progressing so smoothly with the Anita Stewart production, "The Invisible Fear," that he is almost afraid the going has been too good to be true. Hampton Del Ruth, former comedy director, is author of the story.

# Hammons and Ginsberg to Tour Branches of Educational Films Here and Canada

WITH the view of acquainting all of the branches with the results obtained since the opening of its exchange system, E. W. Hammons, president of Educational Films Corporation of America, and its distributing subsidiary, Educational Film Exchanges, Inc., and Henry Ginsberg, manager of domestic sales, will this month start on a series of trips which will take one or the other of them to every office in this country, with the exception of the Pacific Coast.

Mr. Hammons has followed the policy of keeping in close touch with the branches and advising them fully in advance of all his plans and often asking the counsel of the various local managers. The visits of the two officials is expected to put them in even closer touch with the various offices and to result in so intimate an understanding of every territory that even better results may be obtained in the future. These trips follow the receipt of full reports from each office and also a compilation by the home office of the results achieved and the improvements desired.

Mr. Hammons will personally visit the Washington, Pittsburgh, Louisville, Cincinnati, Cleveland and Detroit offices, leaving New York on March 28. In preliminary trips Mr. Ginsberg will go to the Boston, New Haven, Buffalo, Albany, and Toronto, Canada, offices and then start from this city on April 4 for a "swing around the circle," visiting Atlanta, New Orleans, Dallas, St. Louis, Kansas City, Denver, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago and Indianapolis.

*General Statement Later*

Mr. Hammons only recently returned from Los Angeles, where he conferred with all of the producing units making pictures for Educational and a number of others who are anxious for Educational to handle their product. Although it is intimated that many important matters developed as the result of that visit, Educational announces that there will be no general statement issued until the full details of its second year's products have been entirely completed.

## Chester Studio Fire Won't Delay Releases

There will not be the slightest delay in the release of either comedies or scenic pictures as the result of the recent fire in the Chester studios at Los Angeles, says an announcement from Educational Film Exchanges, Inc., which releases these pictures. Comedies for the next three months have been entirely completed and there are enough of the Chester-Outing scenics on hand to cover all bookings for many weeks to come.

## Dies from Appendicitis

Beatrice Dominguez, noted as the most beautiful Spanish-type actress on the American screen, died in the Clara Barton Hospital, Los Angeles, recently, following an operation for appendicitis, word has just been received from Universal City where the young woman was engaged in the production of "The White Horseman," a new Universal serial.

## Richard Dix with Goldwyn Signs Two-Year Contract

Richard Dix, recent recruit to the actors' colony in Los Angeles, has proved so adept a screen player that Goldwyn has awarded him a two-year contract, dating from the present month, as a member of Goldwyn's stock company at the Culver City studios.

Mr. Dix appeared on the speaking stage in New York two seasons ago in support of Walker Whiteside in "The Little Brother." He appeared in other New York productions. Last year Goldwyn signed him to play the male lead opposite Helene Chadwick in Rupert Hughes' "Dangerous Curve Ahead!" He was the leading man in "Look Before You Leap," which is now being filmed at the Culver City studios.

# "Brunet Month" Reaches Half Way Point with Indications of Breaking Records

LOYAL tributes have been paid in the past to Paul Brunet, of Pathe, but none will compare with the results that are being rolled up by the Pathe sales force during March, "Brunet Optimism Month," which has just turned the half way mark.

Every indication at this stage of the contest leads to the belief that many points will be added to the percentage of increase shown in new business and collections, over the finest month's record ever established by the organization, it is said.

New business has been remarkably stimulated by the contest. This is partly due to the conditions of the competition, in which contracts bearing either a play date or advance deposit, or both, received a 70 per cent credit, against 30 per cent for collections.

The performance of the Pathe News in quickly placing the Inauguration Special on the screens of the leading New York theatres, as well as the principal houses in San Francisco, had the effect of further augmenting the popularity of this subject. It means many new bookings, which will have a large bearing on the figures ultimately established for the month.

The Associated Exhibitors sales force, not the least impaired in ability or unity by its transference from the Pathe banner, is making an enviable record. In addition to their own features, the Associated salesmen are handling the entire Pathe feature product in towns over 1,500, and with all the success that was Pathe's in previous contests.

## Pictograph Change

Jack Eaton, in charge of the promotion and sales of short subjects for Goldwyn, has arranged with Katherine Hilliker to title the Goldwyn-Bray Pictographs, starting in April, while he himself will edit and assemble them. One noteworthy change will be having one subject to each Pictograph release instead of two or three very brief ones, as has been the case in the past. The length will continue to be approximately 1,000 feet.

## Purchase Theatre Site

Syracuse is to have a new theatre, devoted to motion pictures, Max and Mitchell Fitzer having purchased a location on West Fayette street. A combined office and theatre building, costing $100,000, will be erected this spring. The house will have a capacity of 1,500 and will be the first of a chain in central New York. The Happy Hour, another Syracuse house, is owned by the Fitzer Brothers.

## Sumner Appointed

C. A. Sumner, of Kokomo, Ind., has been appointed resident manager of the Strand Theatre at that place to succeed Edwin Booth, who has resigned, it was announced this week by Benjamin V. Barton, of Crawfordsville, general manager of the theatre. Mr. Booth resigned to resume connection with the Metro exchange, with which he was associated before becoming manager of the Strand.

# Film Distributors League Convenes

Chicago, March 16.

*(By wire to Moving Picture World)*

The Film Distributors League, Inc., held a three-day convention in Chicago on March 14, 15 and 16 at the Hotel Sherman. Seventy-five per cent. of the territory in the United States was represented. It was decided to distribute the product on a franchise basis similar to that of First National and Federated.

The League proposes to buy big features with celebrated stars and is considering the production of pictures. Great success was reported with Triangle reissues handled since last November. Maurice Fleckles, president, was authorized to investigate the independent production field preparatory to negotiating for specials. W. B. Hurlburt, of Detroit, was acting secretary.

The following exchange men attended: Harry Lande, Pittsburg, Cleveland and Cincinnati; Herman Rifkin, Boston and New Haven; Harry Kyler, Denver, Salt Lake City and Seattle; Maurice Brown, Philadelphia; William Alexander, New York; G. N. Montgomery, Los Angeles and San Francisco; I. Van Ronkel and Maurice Fleckles, Chicago; W. B. Hurlburt, Detroit; Ben Friedman, Minneapolis; Leo Garner, Washington, D. C.

# News of the West Coast

By A.H.GIEBLER

## *In Larger Quarters*

The Oakley Super-Quality Productions, Inc., has moved from the former offices on West Eighth street to larger and more commodious quarters at 931 South Grand avenue. Greater office space was made necessary through the complete re-organization of the company and the perfecting of plans for immediate production of Super-Quality Productions. The officers and directors of the newly re-organized company are W. J. Gollard, president; C. A. Coon, vice-president; Carleton Fraser, secretary, and R. G. Coon, treasurer. B. M. Russell is a director.

The return to the corporation, through court decision, of the two-reel satire, "The Poor Rich," which has been in litigation for the past year, has at once opened up new activities in the line of production for completing the balance of the series of which there are twenty-six incidents, each one complete within itself. The satires will be produced under the direction of J. W. Early, who is now cutting and re-editing "The Poor Rich," the first of the series.

## *To Open Laboratory*

Watterson A. Rothacker, president of the Rothacker Film Manufacturing Company, is in Los Angeles making preliminary preparation for the opening of the second of a world-wide chain of film laboratories which he is planning. The new Rothacker laboratory at Melrose and Gower streets will be equipped and ready for business early in April and it is expected that the formal opening will be a big event socially in the West Coast film colony. Charles E. Pain, vice-president of the Rothacker company, accompanied Mr. Rothacker. Following the opening of the West Coast plant Mr. Rothacker will go to New York to complete plans for a third laboratory there, and then he will sail for Europe on June 25 to build a fourth laboratory in England or France.

## *Williams Back Again*

J. D. Williams, general manager of Associated First National, arrived in Los Angeles this week accompanied by Mrs. Williams. This semi-annual visit is in response to urgent requests from the various stars and producers whose pictures are released by the First National organization. Gore Brothers, Ramish and Sol Lesser, the local franchise holders of First National attractions, were hosts to Mr. Williams and escorted him to the many theatres that have lately come under the control of this enterprising firm. Mr Williams expects to have some important announcements to make before he leaves for the East.

## *"Kid" Smashing Records*

Charles Chaplin's "The Kid" broke every record at the Kinema Theatre in Los Angeles, even smashing that established by "Passion," the tremendous First National picture, which has just closed a three-week run at the Los Angeles theatre of Gore Brothers, Ramish and Sol Lesser. On saturday, the house staff, increased to seven linemen to handle the outside, was able to handle the mob, but on Sunday, March 6, the theatre called up the chief of Police and begged for reserves to assist in aligning the mobs storming the theatre. "The Kid" is being shown at regular Kinema admissions and eclipses in receipts for the two opening days the "Passion" box office statement by by over $2,000, notwithstanding the fact that the European picture was shown at increased box office prices.

## PATHE GETS VOLCANO PICTURES

Pathe's New York offices have just received from Italy what are said to be the first views of the volcano Vesuvius, taken from an airplane.

The pictures were made by Dixil Alberini, Pathe News staff man at Rome, and, because of the danger of the undertaking it was only after a year of persuasion that the Italian government allowed the airman to make the venture.

Clouds of smoke are shown issuing from the volcano, and through rifts in these the red glare in the heart of the mountain is plainly discernible. "Close-ups" make the sight doubly interesting.

Pompeii and Hercelaneum, cities which were buried ages ago by an eruption of the mountain, and which scientists have since partially uncovered, are shown in the distance.

The pictures will be shown in Pathe News Reel No. 23.

## *Lois Weber Returns*

Lois Weber and her husband, Phillips Smalley, have returned from a business trip to New York, where arrangements have been made for each to produce films independently within a short time. No announcements have been made by either Miss Weber or Mr. Smalley as to the nature of the productions planned, except that both will work at the Lois Weber studios in Hollywood.

## *Wing With Independent*

William Wing, recently with the Selig company as scenario editor, has been engaged by the Independent Films Association to prepare stories for filming by Neal Hart, Pete Morrison and Ray Gallagher at the Independent studios in Hollywood.

## *Rietzel Dies*

A. F. Rietzel, president of the San Gabriel Film Corporation, died on March 5 at his home on Ingraham street, after an illness of several months. Mr. Reitzel was 54 years of age and was at one time secretary and treasurer of the Western Crucible & Steel Company, and later president of the Minneapolis Woolen Mills Company. He came to Los Angeles with his wife from Minneapolis last August and immediately became engaged in the film business.

## *Mary Pickford Chooses Directors for Her Next*

Announcement was made early this week by Hiram Abrams, president of the United Artists Corporation, that Mary Pickford's production of "Little Lord Fauntleroy" will be directed by Alfred E. Green and her brother Jack Pickford, who together directed "Through the Back Door," her latest picture.

The preliminary work in connection with "Little Lord Fauntleroy" is progressing rapidly, according to word from the Pickford studio in Los Angeles. Although no announcements concerning the cast have yet been given out, it is understood that negotiations are under way for the services of some of the most talented and popular players in the industry.

In all probability no names in the cast will be given until Miss Pickford returns from Mexico, where she went recently with her husband, Douglas Fairbanks, for a six weeks' rest.

## *George Siegmann Chosen by "Doug" for "Porthos"*

The first name to be given out as included in the cast for "The Three Musketeers," upon which Douglas Fairbanks will begin production as soon as he returns from Mexico City, is that of George Siegmann, who will interpret the character of Porthos, one of the three musketeers in this greatest of all Dumas' stories.

Siegman is rated as one of the best character actors in pictures. He has also won fame for himself as a director, in association with D. W. Griffith. Some of his most notable screen appearances were also with Griffith. In "The Birth of a Nation" Siegman played the part of Silas Lynch, a character role that will live forever. He has also been conspicuous in such Griffith features as "Intolerance," "The Great Love" and "Hearts of the World." His most recent screen triumph was as Sir Sagamore in "The Connecticut Yankee."

## *Remodel House*

The Franklin Theatre at Oakland, Cal., has been closed for remodeling, and many innovations in arrangement and decorations are promised by the management. Statuary by Romelli, a pupil of the celebrated Rodin; batiks by R. H. Hamilton and costly tapestries will transform the little playhouse into a de luxe theatre.

## *Zakoor Building*

G. and R. Zakoor are building a $250,000 picture theatre in Chatham, Ontario, on the sit of the old Princess Theatre which was successfuly operated for many years until the need for a large new house became urgent. The Zakoors recently entertained Mr. and Mrs. J. Kunsky, of Detroit.

# *Merger of Lynch and Cooley Interests Rumored in Tampa, Involves 5 Theatres*

THE Lynch Enterprises, of Atlanta, which operate three picture houses in Tampa, Fla., will join hands in Tampa with the interests operating the Strand and Victory theatres about April 1, according to rumors which have been in circulation several weeks. While the deal is understood to be in process of completion, no one in Tampa will confirm it publicly or even discuss it for publication.

C. D. Cooley, president and manager of the Victory and Strand theatre companies, operates the two just mentioned, as well as the Bonita. The Victory, which seats 1,800, shows Keith vaudeville and moving pictures. The Strand, which seats 800, shows first-run moving pictures put out by Goldwyn, Fox and First National. The Bonita shows a mixed program consisting of Pathe serials and Universal features.

Of the Lynch group, the Alcazar and Grand are first-run theatres showing Paramount pictures almost as soon as released, the best going to the Alcazar. The Prince, the third Lynch theatre in Tampa, shows a rather poor class of vaudeville and second-run pictures of Paramount and other companies.

The terms of the proposed merger are not generally known, but it is rumored the Lynch interests and the local interests will work in co-operation. While the Lynch interests, it is said, will be in nominal control of the six theatres, it is rumored that Mr. Cooley will be the manager. All this, however, is still conjecture.

*The gentleman impressionistically pictured above is none other than Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres in New York City. G. Viafora, the artist, has drawn upon his imagination in delineating Mr. Riesenfeld's head thrust forward and his forehead wrinkled as he concentrates on the task of conducting one of his skilled orchestras. It is a good sketch in that it suggests the fervor and powers of concentration which Mr. Riesenfeld puts into his conducting.*

## *Joins Gardiner Co.*

"Hub" Taylor, who for six months has been running the Buffalo Theatre Supply Company, has disposed of his interests in the company to the Rialto Supply Company, of Minneapolis, and joined the sales staff of Gardiner Pictures, Inc., Warner Building, Buffalo. Frank B. Smith, manager of the wholesale department of the Minneapolis company, has arrived in Buffalo to install a new system. James G. Wills is the new manager of the store.

## *Davis Visits Frisco*

George H. Davis, one time manager of the Alcazar Theatre, San Francisco, but of late years interested in the moving picture business, has returned to San Francisco from an extended stay in New York to attend the premier showing in the territory of "Isobel," the world's rights of which are owned by him. His first venture in the moving picture field was when he purchased the rights to "Confession."

## *Buys the Frederick*

The Tristate Theatre Company, which has operated the Empire Theatre, Frederick, Md., for the past two years under a lease for five years, has purchased it from the Empire Theatre Company, the former being represented by Col. L. T. Carskadon, Keyser, W. Va., and the latter by William O. Kolb, president of the Empire Company. The Empire will be improved according to plans of the Empire Company, and the City Opera House, which is also leased by that company, will be continued as a theatre. Both houses will be under the management of Walter Decker, and possession of the Empire will be taken on April 1.

## Rallying the Stars

The National Association of the Motion Picture Industry is cooperating with Miss Louise Glaum in her move to organize the motion picture stars in Los Angeles for the purpose of combating censorship and blue law legislation. The following telegram has been sent Miss Glaum by William A. Brady, president of the national association:

"Have read with much interest the statement that you plan an organization of principal motion picture stars for purpose of combating legalized censorship with bills now pending in a dozen state legislatures. We earnestly solicit your support and co-operation and will appreciate advices as to plans formulated with this objective. Your new organization will be of tremendous aid to the national association in its efforts to combat antagonistic measures such as censorship, Sunday closing, taxation and in all of which you and your associates are directly interested and most vitally concerned. Please convey to your meeting my best wishes for success in carrying out your plans and purposes. Regards."

# England's Greatest Need Is Removal of Ban on Theatre Building, Says Evans

ONE of the greatest booms that can come to the motion picture industry of Great Britain today would be the lifting of the embargo on theatre building, according to Major W. H. Burdon Evans, a director of Famous Players-Lasky British Producers, Ltd., who has just completed a visit of ten days at the home office of the Famous Players-Lasky Corporation. In company with Col. S. Williamson, general manager of the Cambrian Railroad of England, Major Evans came to New York on March 7 for a brief holiday. The two returned home on the Caronia, which sailed March 16.

"I have been amazed at the magnitude of the Long Island studio in which Paramount pictures are produced," said Major Evans in discussing his trip. "It has been an inspiration to inspect the workings of such an efficiently operated studio, inasmuch as there is nothing like it in Europe with the possible exception of the studio operated at Islington by the Famous Players-Lasky British Producers, Ltd.

"What we need in Great Britain more than anything else at the present time is more theatres—theatres of the type of your Rivoli and Rialto. Once we have theatres of this type, the spirit of competition will be more evident in showmanship, and the pictures will be given much better presentation. The government embargo on luxury building is not the only obstacle confronting our industry at the present time, as the high cost of building is a most serious problem. Building costs are 200 and 300 per cent. higher than they were during the pre-war days, and unless these costs drop in the near future, theatre building operations will be slow in getting under way once the government restrictions are removed.

Major Evans is a member of the board of directors of Picture Playhouses, Ltd., one of the largest theatre owning circuits in Great Britain.

## Tickets Selling Rapidly for the Directors' Ball

The Motion Picture Directors' Association's third annual ball, scheduled for April 2 in the Gold Room of the Hotel Astor, New York, shows promise of being a lively affair. It is predicted that it will surpass in brilliancy and color anything of the kind ever known to New York or Los Angeles, where the largest social functions of the industry have been staged. The attendance will embrace, however, not only the most celebrated and exclusive talent of the motion picture field, but will also include many well known and popular stars of the legitimate stage, some of whom have played in pictures, as well.

Among noted screen personalities who have already reserved boxes to date are D. W. Griffith, Dorothy and Lillian Gish, Robert G. Vignola, Charles Giblyn, Tom Terriss, Pearl White, Sidney Olcott, J. Gordon Edwards, Owen Moore, Robert Ellis, William Farnum, George L. Sargent, Richard Stanton, George B. Seitz, William Fox, J. Searle Dawley, Charles Brabin, Pat Powers, Nicholas Power Company, John Zanft and Joseph W. Farnum. Orders for tickets have been coming in rapidly until now the limit is within easy reach, the attendance being confined to 700.

## Stars in Canada

Several prominent moving picture stars have been visiting Canada for various reasons. Vancouver, B. C., was given a special treat on March 12 when Wallace Reid attended the opening of the grand, new Capitol Theatre there. He was accompanied by Jesse L. Lasky, vice-president of the Famous Players' Canadian Corporation, under whose direction the theatre has been built and will be conducted.

Montreal, Quebec, was visited on the same date by George Walsh, the Fox celebrity, who went for a rest and to attend a benefit performance for the Hebrew Immigrant Aid Society. Zena Keefe was also present.

## Moe Streimer's Work Is Rewarded by Promotion

Hiram Abrams, president of United Artists, announced this week the promotion of Moe Streimer to the position of sales manager of the United Artists New York exchange, with which he has been identified for a long time. Mr. Streimer was formerly assistant to A. C. Berman, who last week sailed for England to assume charge of the Allied Artists Corporation in the British Isles.

Mr. Streimer is one of the best known men in the film industry, he having been connected in various capacities with a number of important companies during the past sixteen years, serving many of the largest distributing organizations, and for many years having been in business for himself.


What the New York Dailies Said of

VIGNOLA'S

Personally Directed Special

"STRAIGHT IS THE WAY"

When it Played the Rivoli Theatre Last Week

"As diverting a piece about crooks and ladies as has come this way in a total eclipse or two . . . with a happy treatment that distinguishes it from the thousand and one of its class."
*New York Evening Post*

"It is all so wholesome, so amusing and so delightfully done . . . acted by an exceptionally well chosen cast."
*The Morning Telegraph*

"'Straight Is the Way' is as fresh and wholesome as the clover fields near which it was apparently filmed. . . . It provides a pleasant hour's diversion."
*New York Daily News*

"This picture is an exceptionally interesting one of its kind—and those who sit back and enjoy a puzzler will find nothing better in filmland."
*New York World*

"Treated with real originality. . . . Skillful direction of Robert G. Vignola who has a special gift of putting new touches into situations."
*New York Globe*

"One of the most charming and atmospheric comedies shown on Broadway in many months is 'Straight Is the Way'."
*New York Journal*

"In acting, pictorial treatment, and in smooth flow of action, 'Straight Is the Way' proved a delightful vehicle."
*New York Sun*

"Robert G. Vignola who directed the production is responsible for some charming bits of light acting."
*The Evening Telegram*

Alan Dale says: "'Straight Is the Way' has a fascination that is quite irresistible. It is one of the very few pictures that gives you a comforting sensation of enjoyment. You bask in the pleasure of the story."
*New York American*

"'Straight Is the Way' has some decidedly unique and clever twists that make it an extremely interesting story."
*The Evening Mail*

"A commendable 'control' for evoking laughter."
*New York Herald*

VIGNOLA PRODUCTIONS

MADE FOR COSMOPOLITAN RELEASED BY PARAMOUNT

M. P. D. A.

# *No Opposition in New York Legislature to Flynn Law Regarding Projectionists*

NO opposition was shown by the New York State Legislature on March 15 at a hearing on the Flynn bill, which seeks to amend the general city law relative to licenses for projectionists. Samuel Kaplan and E. Stewert, of New York City, together with Dewitt L. Martin, representing Local 233 of Buffalo, were present and spoke in favor of the bill. The hearing was held before the cities committee and was the first of a large number of bills to receive consideration.

Assemblyman Flynn asked permission to consider the two bills, which are practically identical, at the same time, saying that he had introduced a new bill rather than amend the former bill and suffer delay. Mr. Stewert said that there had been an effort for the last four or five years to amend the state law to protect patrons of picture theatres from inexperienced projectionists and to protect men of experience already in the business. The speaker said that a person can appear before the New York City Board of Examiners without a practical knowledge of a machine and get a license.

The committee asked if machines used in private homes would be affected by the bill. Mr. Flynn replied that they would not be and that the bill was aimed solely at projectionists, first requiring that an applicant for a license should have six months' experience with a regular projectionist, and the latter would O. K. the other application, making the projectionist really responsible for the apprentice when it came time for the latter to secure a license. The bill affects only first class cities in New York State, being applicable to New York, Rochester and Buffalo.

# *Reelcraft Pictures Files Its Answer to Suit Brought by Roubert and Young*

ANSWER has been filed to the suit brought in the New York Supreme Court by William L. Roubert and Al Young, doing business under the name of Roubert Pictures, against the Reelcraft Pictures Corporation. The action was brought by the plaintiffs to recover damages from the Reelcraft people for alleged breach of contract over the production and exhibition of several motion picture plays featuring "Matty" Roubert, the young son of one of the plaintiffs.

The answer, while admitting the negotiations that led to the making of arrangements for defendants to exploit the pictures, says that after certain misunderstandings a new arrangement was entered into whereby the Reelcraft people were to pay $3,000 each for ten of the pictures, each one being a two-reel comedy featuring "Matty," and that in October, 1920, when a controversy arose about the delivery of some of the pictures, on the assurance of the plaintiffs, the Reelcraft Corporation alleges, they signed a paper on the understanding that it constituted only a memorandum to temporarily cover the situation, and would be superseded with a definite and binding one.

The Reelcraft Corporation charges that subsequently the plaintiffs refused to live up to this arrangement, and that it is really the plaintiffs who breached the contract. The defendants claim they went to great expense in advertising the productions, and in making contracts for the sale of the state rights, for which they interpose a counterclaim for $10,000 damages.

## *Sol Baum Dies*

Sol Baum, one of the best known film men on the Pacific Coast, died in Portland, Ore., on March 8, after an illness of over a year. His last connection with the film industry was as manager of the Universal exchange, which he had served for several years in important capacities. Before that he was manager of the Peoples' Theatre, one of the big men in the old Peoples Amusement Company and a pioneer exhibitor in Portland. Much of the progress of the industry in the Pacific Northwest has been attributed directly to Sol Baum and his demise is keenly felt among his many associates.

## *Pantages Buys Hippodrome*

Reports in theatrical and banking circles indicate that Alexander Pantages, owner of the big western vaudeville circuit which bears his name, has purchased the building housing his rival, the Hippodrome Theatre, Portland, Ore. This is the Loew-Ackerman & Harris syndicate house now playing pictures and vaudeville. The consideration is said to be $500,000, of which $100,000 has been paid down to bind the bargain. The Marcus Loew syndicate has a lease on the theatre in the building, which has about four years to run.

WE ASK YOU—

What publication of the industry gives you the latest and the most news on court actions of interest to motion picture men?

There's obviously just one answer—Moving Picture World.

And so it goes with all the news. There's no comparison.

## *In Seattle*

L. L. Thompson, manager of the Liberty Theatre, Ketchican, Alaska, has been film shopping in Seattle. Madame Paul, formerly well known as the operator of motion picture theatres in Shelton and Olympia, Wash., has bought the Bijou at Marysville.

## *Visiting West Coast*

A visit to the West Coast is being made by Max Covalerchek, proprietor of the Blue Mouse Theatre, Baltimore, Md., who is accompanied by his wife and daughter. They left Baltimore on March 7 and will be gone for several weeks. They plan to visit several of the moving picture studios in Los Angeles.

## *League May Split*

It looks like a revival of the old fight between suburban exhibitors of Portland, Ore., and the downtown men. The old breach, thought closed for good a couple of years ago when the exhibitors were united by a common censorship fight, was opened, so the suburban men say, when the big fellows downtown announced one year or longer clearance on certain films and have since been advertising that these films would have but one showing in Portland.

The suburbanites are not at all secretive about their proposed bolt from the league and have called a luncheon meeting to determine finally whether they will secede.

Peter B. Kyne is now at the Lasky studio collaborating with Albert Shelby LeVino on the adaptation of the Cappy Ricks stories for Thomas Meighan. Tom Forman will direct the productions.

Viora Daniel and Josephine Hill, now Christie stars, are playing in their first Christie comedy, "A Package of Lies."

Herbert Rawlinson is playing opposite Ethel Clayton in the Cosmo Hamilton story, "The Almighty Dollar," which will be retitled "Wealth," for the screen.

Can You Qualify for

**Screen Authorship?**

A NATIONAL educational institution to train photoplaywrights by correspondence during spare time at home has been established in Los Angeles to meet the needs of the motion picture industry.

This institution is directed by experienced writers and sponsored by Cecil B. DeMille, Thos. H. Ince and other prominent producers.

The field for photoplaywrights is lucrative, and applicants drawn from every walk of life respond to the call.

Only persons naturally endowed with the gift of creative imagination and dramatic insight, however, can hope for success in this profession, and applicants must be selected accordingly.

All applicants, therefore, are requested to apply hy mail to Frederick Palmer, Director of Education, for the Palmer Home-Test Questionnaire to determine their fitness to undertake this course of vocational training.

This questionnaire, scientifically compiled by Professor Malcolm Shaw MacLean, A.M., formerly a Northwestern University instructor of English composition, in collaboration with H. H. Van Loan, noted photoplay author-producer, is the first test of its kind ever adopted by an educational institution.

The purpose of this questionnaire is to help applicants determine the degree of creative imagination possessed by them and consequently their eligibility to enroll in this curriculum.

If successful in making this home test, the Palmer Plan of Instruction in Photoplay Writing is available to you.

Address all inquiries to

**Director of Education**
**Palmer Photoplay Corporation**

7013 W. Hellman Building
Los Angeles, Cal.

(3-26)

## 'Hush' Is a Grand Old Word! See 'Hush' and Believe

**"HUSH!"**

Produced by Favorite Players.

THE CAST.

Vera Stanford.....Clara Kimball Young
Jack Stanford.....J. Frank Glendon
Isabel Dane.....Kathlyn Williams
Hugh Graham.....Jack Pratt
Herbert Brooks.....Bertram Grassby
Grace Brooks.....Gerard Alexander
Maid.....Beatrice L. Plante
Butler.....John Underhill

By Mae Tinée.

OFFHAND, it would seem that perhaps the most valuable (and least appreciated) word in the English language is "Hush." Cursed be the tongue that wags! It certainly can gum things up.

Proof of the value of silence is offered in Clara Kimball Young's new photoplay

It is the story of a wife who decided to have no secrets from her husband and, after she had told him the sad all, about a former mad marriage, she spent the rest of her time wishing the Furies had torn her tongue out by the roots before it had so irretrievably injured her.

Why? Well, a man is broad and forgiving by word of mouth only, it seems, when the conduct of his wife is the issue. He may honestly excuse the peccadillos of his neighbor's wife, but the scruff on his neck rises when the knowledge comes to him that there have been other men in the life of the lady who bears his name. And from the time he learns the facts in the case he is a vicious dog—sure to growl on all occasions, and apt to bite on slightest provocation.

"Hush," from the clever pen of Sada Cowan, is sumptuously staged and excellent directed. It is smart, logical, and well worked out.

Miss Young, as the prattling wife, uses her big eyes and gorgeous gowns to good effect in the first reels, and acts toward the last. She doesn't know much about subtleties and reserves, but just the same does most creditable work in this production. Her supporting cast could not be better. Note especially Frank Glendon and Kathlyn Williams.

There seems to be no reason why a picture as human and well put on as this should not be a box office success.

**"The standard of dramatic interpretation hitherto maintained by Clara Kimball Young is adhered to in 'Hush,' and those who count her one of their favorites will enjoy her in this."**

**"Thank you, Daily News"**

**"This production is quite a magnificent affair; elaborate and beautiful, its star always beautiful to look at."**

**"Thank you, Evening Post"**

# Thank You Miss Tineé

## Thank You, Miss Tineé. Your criticism

of "Hush" in the Chicago Sunday Tribune of March 6th was so splendid that I want all Exhibitors to read what you said, and therefore I have had the criticism reproduced here exactly as it appeared, word for word. I realize how good a picture must be to earn such compliments as you gave "Hush." If you liked "Hush" wait until you see my latest production, "STRAIGHT-FROM-PARIS," another Sada Cowan story, to be released by Equity Pictures Corporation shortly, and I am sure you will shower your praises on it, for it is far superior to "Hush" in story, investiture, direction and detail.

## To all Exhibitors who haven't played

"Hush" I want to call particular attention to the third from the last paragraph and the last paragraph of Miss Tineé's criticism. They tell the story. And I also want to call your attention to my forthcoming picture "STRAIGHT-FROM-PARIS." I would like to have every exhibitor in America see "STRAIGHT-FROM-PARIS" on the screen, for it is the forerunner of the bigger and finer productions on which we are now at work. Communicate with any Equity Franchise Holder or direct with Equity Pictures Corporation, Aeolian Hall, New York.

Clara Kimball Young

# Clayton Seeks to Assure a Decision on New York State's Censorship Bill

A REQUEST has been made to the New York State Assembly ways and means committee by W. F. Clayton, introducer of the state censorship bill on March 4, that the bill be reported out of committee in order that further progress may be made without taking any chances in the jam of bills which occurs each year just before the close of the session, when hundreds of bills die in committee. It was understood he was assured the bill will be reported out this week.

Mr. Clayton said he has not received any request for a public hearing on the bill. Legislative leaders believed that a hearing should be held soon so that both houses may become better acquainted with a subject on which many lawmakers profess almost complete ignorance. The Legislature will adjourn not later than April 16.

## Victory in Indiana

The ogre of censorship has disappeared in Indiana and few tears are being shed. Mrs. Julia D. Nelson's bill was postponed indefinitely last week and the Humphreys measure was lost in the eleventh-hour jam of bills, as was the blue law bill. Much of the credit for the defeat of the bills goes to the Indiana Parent-Teacher Association and the Indianapolis Board of Indorsers of Photoplays for Juveniles.

## Nebraska Fight Lost

Nebraska is sure to have a law regulating motion pictures, it became known on March 11, when three bills were put before the lower house for debate. Just whether this legislation would be film censorship or film and stage regulation by state law, was the subject of debate.

The state has long been face to face with a censorship movement. Every Legislature for the last three terms has considered such a bill, and in 1919 a censorship movement was defeated only in the last moments of the session. Both the Senate and the House have passed a bill memoralizing Congress to pass Federal censorship.

## Utah Bill Is Dead

Utah's proposed censorship-Sunday closing law met an ignominious death last week. With one motion the enacting clauses were stricken from all bills not reported out of committee with definite recommendations.

## A "Code of Ethics"

The Ontario Board of Moving Picture Censors, Toronto, has established a "code of ethics" which will be observed as the standard of moving pictures for its jurisdiction. No film can show a "successful balking of the law." Pictures giving misleading information about Canada and showing the torturing or killing of animals, deeds of violence, morbid illustrations of insanity, close-up views of murders, prolonged views of executions, burlesqued views of the clergy, views of the underworld and references to habit-forming drugs are banned.

## Not Blamed for Crime

Howard Douglas, chairman of the Province of Alberta censors, in a recent statement asserted that motion pictures cannot be blamed for crime waves. He recommended a permanent board of appeal. During 1920 his board condemned 174 reels of pictures and made eliminations in other films.

## District Theatre Plan

Joseph Bauer, of the Wigwam Theatre, San Francisco, has purchased a large lot on California street, near Polk, and plans are being drawn for a picture house seating 3,000.

# Alice Joyce Making Progress in New Vitagraph-Jose Production

Alice Joyce is well into her next Vitagraph production which is being made at the Brooklyn studio under the direction of Edward Jose. It is being filmed under the tentative title of "The Desperate Heritage" and is adapted from the story of the same name by Harriet Gaylord. Mr. Jose directed Miss Joyce in her most recent picture, "Her Lord and Master."

Miss Joyce has an exceptionally strong supporting cast, headed by Joe King.

Miss Joyce's forthcoming production will present her in the type of character in which she is best known and in which she has achieved her greatest success—a young woman brought up to luxury, well bred, very beautiful and also highly accomplished.

## Opens March 26

The Famous Players Canadian Corporation announces that the Capitol Theatre, Montreal, one of the largest and finest picture theatres in the Dominion, will open on March 26. This follows the opening of new Capitol Theatres in various cities of the Canadian West.

## To Build Theatre

O. A. Potter, of the Columbia Amusement Company, Erie, Pa., in company with G. E. Newton and Norris Weidler, have purchased the old Herald building, northeast corner of Tenth and State streets, Erie. A photoplay theatre to seat 2,500 persons will be erected on this site, it is planned.

## Leases Theatre

At Winnipeg, Manitoba, the Allens have leased the Rex Theatre, Winnipeg, to Mr. Simons of Roblin, Manitoba, for three months and the theatre is now under his management.

## Two Resign

Murray Hawkins and Mell R. Edwards have resigned from the sales staff at the Buffalo office of Associated First National Exhibitors, Inc. H. L. Levy, formerly with Goldwyn in Boston, has succeeded Mr. Edwards.

The homes of several Santa Barbara millionaires will be seen in the film version of Thompson Buchanan's play, "The Bridal Path." Director E. Mason Hopper and the company appearing in that photoplay returned to the studio this week and will begin work on the interiors.

*IT'S A GREAT LIFE IF YOU DON'T WEAKEN*

*Weakness seems to have halted the pilgrims', Mary, Teddy and Ephriam, progress to the back door in "Through the Back Door," Mary Pickford's latest for United Artists*

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## The Wife of the Mayor Took Tickets and She Had to Work Hard at It, Too

EVIDENTLY they are good pickers, down on the Southern Enterprises, for now and then the student managers make the old timers sit up and gasp. John Hannon is the latest to get into the limelight.

Hannon was formerly a projectionist in Spartanburg, S. C., but he gave promise of developing and about six months ago he was made a student manager and sent to run the two houses in Greenwood, in the same state, which has a population of about 8,700.

The houses are not exactly star members of the circuit, but they do better than pay their way, and they give good experience to the students. It works the same as amateur night used to. If you could make good with that crowd, you did not have to fear a regular audience.

### *Picks on "Humoresque"*

The first time "Humoresque" made Greenwood there was a revival meeting on, with Gypsy Smith as the atrtaction, and the production did not fare very well. It was felt that there was more money in town for that picture and it was also felt that getting people to see it would help business generally.

It was booked back and Hannon was urged to get out and do some especially tall hustling.

He figured out that the society end would be the one best bet. Down South what society does and does not like means a lot more than it does in the other sections of the country. If society approves, then the whole town goes, for Southern society is composed of the best people by blood rather than by bank accounts. Hannon figured that if he could get society back of the picture, it would go over in a way that would help the house for months.

### *Approached the Daughters*

He found that Kosciuszko Chapter, Daughters of the Revolution, was in need of funds, and he offered 25 per cent. on their sales on this attraction. They liked the idea, and they went at it in a way that brought the receipts up $200 above the average for a single day. That doesn't sound very big, but when you realize the size of the town and the size of the house, it becomes an accomplishment.

The daughters made a house-to-house canvass of the town for the sale of tickets. They got more press work out of the editor than the best professional space stealer in the country could have captured, and they put on a show with their own members that would have caught the crowd even had the film been poor.

### *Mrs. Mayor Is Busy*

The wife of the mayor acted as the doorkeeper and was kept so busy she nearly wore her finger tips off, and the ushers were all members of the inner circle of the socially elect.

Most of the press work ran in the society column, and that helped a lot, and people came to the show who do not visit a theatre more than a couple of times a year.

When it was all over the state supervisor sent a personal letter to S. A. Lynch; he was so well pleased with the result, for Hannon not only put the show over, but he put over the picture idea as well, as nothing else could possibly have done it in a small town. And all it cost was the 25 per cent. commission.

## *Curios for "First Born"*

A borrowed collection of Chinese curios, displayed for a week in the foyer of the Garing Theatre, Greenville, S. C., and the week following (the playing period) in the lobby, brought a 20 per cent. increase above normal to Manager J. S. Hursey, and cost only a couple of tickets to the person who loaned them. This was a member of the advertising staff of the local paper who had picked them up himself in China, and the paper ran nearly half a column of interesting descriptive matter, which helped not a little in putting over the display.

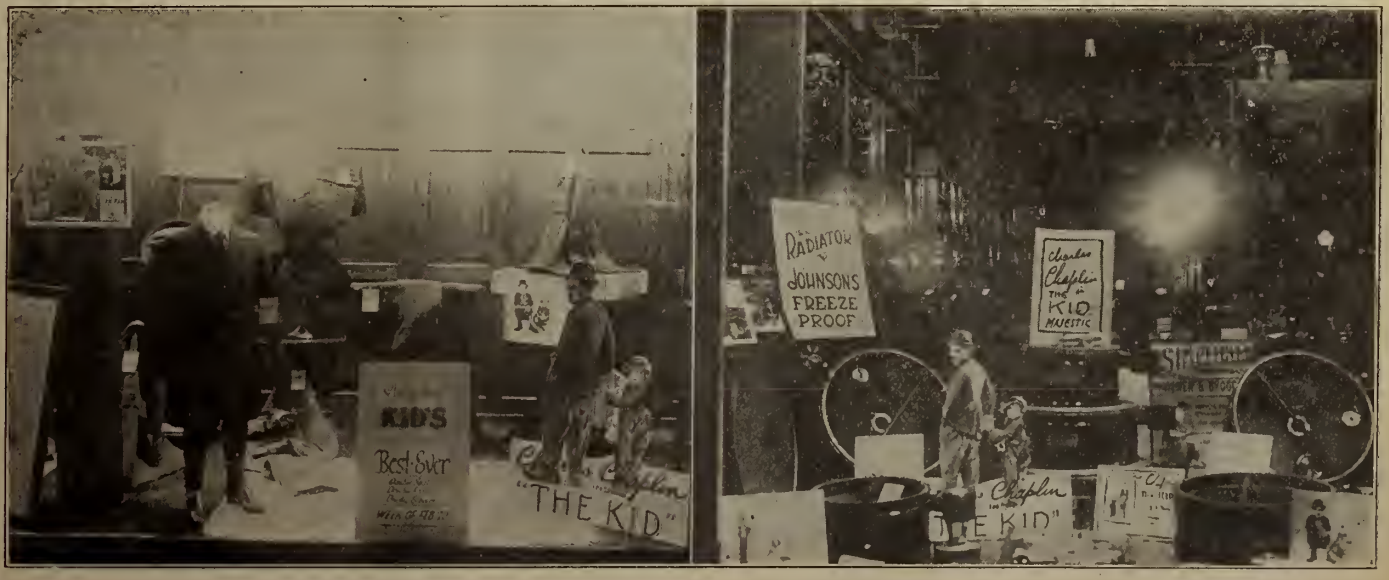
## *Tied Various Windows to Chaplin's Latest*

When W. Griffith Mitchell, of the Majestic, Kalamazoo, booked in "The Kid" and wanted windows, he didn't bother to look around for tie-up lines. He told himself that people would stop to look at Chaplin even if there was not a line to tie up with the window display.

And if they stopped to look they could not help seeing the other articles in the window. If they saw what was on display it did as much good as would a hook-up line, so why bother about the hook-up? He made the answer "Yes" and he sold half a dozen windows on the straight interest proposition, and the people stopped and looked, just as he said they would.

He did make a tie with the clothing store, for the sign reads: "Charlie says the Kid's next suit will be a best ever." That worked all right, but he could not see a hook-up with a radiator freeze proof preparation, so he did not try, saving himself brain fag and getting just as good results.

This might not work with all stories, but it will work for Chaplin, and it was Chaplin he was advertising.




*FROM CLOTHING TO CARS, MITCHELL WON WINDOWS FOR CHAPLIN IN "THE KID"*

*He got half a dozen window tie-ups very simply. He said that the kid's next suit would be bought from the clothing store, and he did not say anything about the automobile accessories. He just slapped the picture in the window and let it ride, figuring that enough people would stop to look at the sign to make the manager feel he was getting his money's worth*

# Selling the Picture to the Public

## *Perambulator Covered Several Hundred Miles*

Using a perambulator to cover the streets of a town is old stuff, but Emery Rylander, of the new Rylander Theatre, Americus, Ga., did better than that. He covered several counties with a perambulator, which attracted wide attention and brought them in from many rural sections.

Americus is the trading center for Sumter, Webster, Schley, Stewart, Marion, Lee and Macon counties, and Mr. Rylander figured that everyone would be interested in Charlie Chaplin in "The Kid." He had a perambulator built upon a Ford chassis, long enough to take 24-sheets on the side and sent it all through his territory, covering about 200 miles a day. He backed this with newspaper work, but the flivver brought them in from the back counties and the run had to be extended for a day to give them all a chance. It is about the record for a long distance perambulator, and should suggest an idea to others who tap rural territory.

## *Another Latchkey Stunt*

"My Lady's Latchkey" seems to be adding to the stuff others have worked up for lost latchkeys.

The latest stunt comes from W. E. Drumbar, of the Riviera Theatre, Knoxville, Tenn. Mr. Drumbar marked a single key and then put it where he thought some sharp eyed person would see it. Next he advertised a reward of $25 for the missing key, but no one located it, and he got all of the talk without having to pay the reward. He was anxious to have the key found, and thought he had made a good plant, but it was too good.

If you work the stunt and the key does not come in, plant it somewhere else.

And here's another suggestion. If there are two papers in town require the finder to tell where he saw the advertisement. Then each paper will give you a news story to help put it over in the hope they will get something to brag about. You can more than double the value of the idea in that way.

## *Hyman's Novelties at the Mark Strand*

Once more Edward L. Hyman has to shorten the musical program at the Mark Strand, Brooklyn, because the week of March 21 offers Chaplin in "The Kid" and a dramatic feature, Lionel Barrymore in "Jim the Penman." With eleven reels of film, not including the Topical Revue, the vocal numbers are chiefly confined to a production overture.

*EDW. L. HYMAN*

This will be given the general title of "Entrance of Springtime" and will open with a "Babes in Toyland" selection played by the Strand Symphony Orchestra, followed by "Pitter Patter," sung by a soprano, "Feather Your Nest," as a tenor solo and "A Perfect Day" sung by the Strand quartet.

For the first selection the orchestra will be in an orange flood, house lights in red, coming up to white, cove lights in red and blue foots to the production stage. For "Pitter Patter," the soprano will sing from the concert stage while on the production stage is shown a rural landscape, with a rain effect from a perforated pipe placed directly back of the arch, with a gutter to carry off the water. A white spot is played upon the rain to increase the visibility of the drops. The rest of the set is illuminated by the blue foots, without other lights. The singer is in a pink spot. The tenor solo is also sung from the concert stage with a white spot. The setting used above will remain disclosed, worked up with red against the blue, to form a purple atmospheric effect. Two white birds in a set tree will be picked up with a straw spot. The final number will be sung off stage, with the blue lights coming down, and the red in turn toned to amber.

The Topical Review follows, giving place to the Chaplin prologue.

This set discloses the alley made familiar in the film, with house leg drops to build up the special backing. A hurdy gurdy is heard off stage as the curtains part. A girl dancer in a Chaplin make-up does an eccentric dance, followed by some comedy business with "the kid." To avoid trouble with the Society for the Prevention of Cruelty to Children, which is more active with stage children than the waifs of the street, Hyman will use a midget for this part, which also gives him better action. At the close of the by-play the pair withdraw to one side while the quartet, costumed as alley habitues, enter and sing "Sally in Our Alley." The lights are held well down, with the dancer working in a white spot from overhead, the side lights come up lemon and red for the quartet.

Following, a basso sings "O'er the Billowy Sea," (Smith), on a set rock with a wave film, carefully masked, playing on the lower half of the scene. Blue cyclorama backing, and the singer, in costume, in a blue spot. The dramatic feature follows, with Beethoven's minuet in G for the organ postlude.

## *Harry Swift Invades the Hotel Dining Rooms*

Looking for new worlds to conquer, Harry Swift, Albany Paramount exploiteer, has picked on hotel dining rooms. He was putting over "Forbidden Fruit" for the Hippodrome, Gloversville, and stopping at the Kingsboro Hotel. He had been there before and was solid with the manager.

He suggested that as fruit was on the menu, it might be a good idea to put it on the tables, so before dinner that night each table was decorated with a basket of fruit and a sign which read:

This Is Not "Forbidden Fruit"
Compliments of the House
but go and see
"Forbidden Fruit"
At the Hippodrome,
March 2, 3, 4.

There was a basket on every table, each with a card. The cards and baskets were there after dinner, but most of the fruit went to the show—inside the guests.

Pretty soon Swift will be painting signs on physicians' bags and burglar kits, and they will make him stop it.

*THIS WAS TAKEN BEFORE DINNER; NOTHING LEFT AFTER DINNER*

*It was a good thing Harry Swift, the Albany exploiteer for Paramount, had the forethought to shoot the Kingsboro Hotel before the guests were let in, or there would have been no "Forbidden Fruit" for camera food*

*The true test of exploitation is not the cost, but the gain. Good exploitation is selling tickets, not just making a fuss. Some big stuff will not sell at all, where the two dollar idea cleans up.*

# Selling the Picture to the Public

## *Intensive Anniversary Week Campaign Set All New Records in Tampa Alcazar*

RECENTLY we told that the Southern Enterprises was planning a revival all over the circuit, using anniversary weeks where these dates permitted and "Big Weeks" when the anniversary was too far distant. Through the courtesy of Lemuel L. Stewart, director of exploitation, we are enabled to give the details of the simple yet very effective campaign of Herbert La Belle, of the Alcazar, Tampa, Fla. Mr. Stewart gave the management the high lights of the idea, but generously disclaims all special credit, passing this one hundred per cent. to Mr. La Belle.

The high lights of the campaign are these:

The attraction was "Forbidden Fruit" and "High and Dizzy," a Harold Lloyd comedy.

The prices were 25 and 50 cents.

The house capacity was 300.

With a two-hour show, but six performances a day could be given.

The cost was $44.55.

The increase over the average business for the four preceding weeks was represented by four figures to the left of the decimal point.

Every existing house record was broken by Friday night, with Saturday clear for a material increase in all records.

### *The Campaign*

The material was two one-sheets, two threes, two sixes, one set of stills, 145 window cards, two slides, 1,500 heralds and 1,000 special mailing cards, plus a lobby display. The special card was printed in aluminum bronze on brown stock suggesting tooled leather, with a smooth face for the address. It announced the anniversary and the film.

The lobby was decorated with vines, palms and other plants with the Spanish moss so plentiful through the South. An auto trip into the country brought this material at no other cost than time and gas. The lobby was completely covered with this material into which some thousand artificial flowers were worked. The box office was a leafy bower with wax flowers and the three sheet boards were also framed in palms.

All of the lobby lights were changed to green, which very materially aided in creating an effect. The central attraction was a birthday cake of cardboard four feet in diameter, iced with plaster of paris and with a huge red A of the same material, colored, as the initial of the house. Ten candles, in various colors, burned around the edge to emphasize the tenth anniversary.

### *Under the Marquise*

In the center of the sidewalk space, under the marquise, which assured protection from possible rain, was a huge apple, eight feet in diameter, constructed on a frame of bamboo strips and covered with red crepe paper. This was lighted from the interior with two 100 watt lamps, and at night it could be seen for a distance of five blocks in either direction. Cardboard leaves, painted green and veined in a darker tint, completed this display.

Two 750 watt lamps, permanent fixtures under the canopy, were covered with green tissue in chandelier style, adding to the general effect, completing a display which was literally the talk of the town, and which brought special newspaper comment.

In other words, everything possible was done to emphasize the festival idea, and a wonderful smash was made, though the cake cost only $2.80 and the materials for the apple around $4. The gala dress carried with it the suggestion of the excellence of the film story, and had the show been shorter it is probable that an additional 20 per cent. business might have been recorded, though it is reasonable to suppose that greater satisfaction was given by the longer and better show and permanent good done.

Mr. La Belle stayed up all Saturday night to get the lobby display in shape for Sunday morning, and the overnight transformation helped not a little in creating the effect. And by Friday night he had smashed the records for attendance on a single film, the single day, the week and the receipts by days and Saturday saw new week, attendance and profit receipts hung up—and all at a cost of $44.55, plus head and arm work.

And you can do just as well as Mr. La Belle did if you will give the same attention.

Go to it. It's worth while.

## *A Matinee Stunt*

Charles H. Ryan hired a jazz band to build his matinee business Washington's Birthday. He felt sure of the night trade, but he wanted to pack them in during the day. There was a band playing at one of the night resorts; they were open for afternoon work, so he put them on, got out a special folder, split the cost with the nearest dealer in their phonograph records, and made a record for himself. This will be an even better idea for Memorial Day, when the weather conditions will tend to keep the crowd in the open through the day.

## *Swift Sees Greene's Four and Goes Him One Better*

Harry Swift, the Albany Paramount exploiteer, has read that **Fred V. Greene, Jr.,** who does as he does out in Denver, got four windows. He went right over to Watertown, N. Y., and got five windows for "The Life of the Party." He tied up clothes and milk and flowers.

But here's where Harry gets a bump. He did not read closely enough. Greene bases his claim to pre-eminence on the fact that all four windows were in the same store. Swift split his bets. Until he can show five windows in one store, the pennant will fly over Denver, but if there is a five window store in his district, we bet Swift makes the grade.

Place your bets, but give us Swift.

## *This Nice, Warm Snow Is What Sold "Isobel"*

Elmer R. Rogers, of the Rialto, Chattanooga, Tenn., figured that a nice cool picture like "Isobel" would sell tickets if he could stress the ice, but there was no way of getting snow around Chattanooga, even in February. But he could get nice white snow, so he laid down boards, fixed up snowdrifts, lined the long lobby with firs, topped with cotton batting, and it looked like the main street of an Alaskan village.

Saplings were used to partly cover up the brass rail, and with the banner at the far end the story was complete.

Getting down to sordid details, the stunt cost $95, but it raised the receipts about 40 per cent. upon a picture that pleased those who came and brought them back for another experiment. It looks like a lot of money to spend on one stunt, but Mr. Rogers knew that even in February snow stuff would please, and that he would at least be certain of getting his money back.

*LOOKS LIKE SNOW, BUT THEY HAD TO KEEP THE FANS GOING*

*This is the way Manager E. R. Rogers fixed up the lobby of the Rialto, Chattanooga, for "Isobel." The trees are the real thing, but they are draped in cotton snow and the drifts are fine white sand. Gets a fine effect*

# Selling the Picture to the Public

## Neat Painted Banner

When it played "The North Wind's Malice," the Isis Theatre, Richmond, prepared a banner with the title in large but snow blurred lettering, with the Goldwyn and Rex Beach names in black and much smaller. The lettering was done over a faintly sketched arctic scene, which was not sufficiently pronounced to obscure the billing, and yet which very greatly enhanced the appearance of the banner and made it fit better in the beautiful lobby of the Isis.

## These Small Decorations Bring Strong Suggestion

Effectiveness in a lobby display does not depend upon the amount of material employed, but the effect which this material gains. A lobby may be piled high with decoration and yet not suggest the play, and on the other hand, a single object, perhaps only a cut-out, will motivate the entire space. It all depends upon the value of the material and its placement.

The lobby display for "Down Home," worked by the Yale Theatre, Okmulgee, Okla., is not elaborate—just a couple of lengths of paling fence, a shock of corn, a few pumpkins and a pair of small paintings, but they put over this Irvin Willat-Hodkinson release to the limit, because they serve to create an atmosphere in the entire lobby.

As the cut shows, the paling fence does not extend very far across the opening, but the gap is broken by the corn and pumpkins. It's as simple as a Chinese stage setting, but it makes a farm out of the entire lobby space. Two paintings, possibly four or five feet wide, one either side of the main entrance, each showing a bit of rural landscape, complete the dressing, and even these might have been done away with, though they help the effect. It is capital work.

*SOME FENCES KEEP PEOPLE OUT AND SOME GET THEM IN*

*This fence was used by the Yale Theatre, Okmulgee, to pull the patrons in by suggesting the rural atmosphere of Irvin W. Willat's Hodkinson release. There is not much in the way of props but the effect is strong*

*WOULDN'T IT BE NICE TO BE ON THE RECEIVING END*

*How E. Metzger exploited a two-reel Lehrman comedy at his Strand Theatre, Creston, Ia. The doll is a ventriloquist's dummy he managed to borrow. Book in a ventriloquist and swipe his props if you copy this idea*

## Got Doll Tanked Up for Lehrman Comedy Stunt

E. Metzger, of the Strand, Creston, Ia., saw that Paul Noble, of the Peoples, Portland, got his name in the papers for building a prologue for a Lehrman comedy, "A Game Lady."

He docsn't go strong on prologues, but he figured he could do something with "Wet and Warmer," so he made the two reeler his exploitation idea and set a keg in the lobby labeled "Wet (Hootch and Warmer. D'jamaker Ginger." He stuck a tube into the lower end and ran this down to a doll set at the foot of the stand.

Like most gibes at prohibition the idea got a laugh and this sold tickets just as though the title covered five reels instead of two.

If you can make more talk over a short feature than a regulation length, it pays to play up the short end and let the longer subject ride on its lesser companion. You don't care what sells the tickets so long as you get the money, do you?

## Combination Tickets

Paul Hayward, manager of the Regent, Beaver Falls, Pa., had an idea that it would be a good stunt to sell combination tickets on the inter-urban lines good for one admission to "The Kid," and transportation. The railroad company was willing, but told him he would first have to gain the approval of the Public Service Commission.

This was something new to Mr. Hayward, but he went before the Commission, obtained the desired permission, and the press work he was able to get out of the stunt more than paid him for his trouble, and in his advertising he phrased the announcement to convey the suggestion of official approval of this latest Chaplin.

*Do something, anyhow.*

# Selling the Picture to the Public

## *Ape Man Was Mobbed in "Go and Get It" Parade*

John A. Schwalm, of the Rialto Theatre, Hamilton, Ohio, decided to use an ape man for a street perambulator for "Go and Get It," and he hired a likely looking colored youth by the name of Willie Tucker, to do the stunt. To heighten the effect, he was led about the street on a chain by James Harris, who posed as his keeper.

Before the stunt was well known Harris was leading Willie down the main street when three shots rang out. It might have been a series of auto backfires, for reports do not mean much in these automobile days, but a hysterical woman dashed out of a house screaming "He killed a man, a woman and himself!"

### *Couldn't Explain*

She was too excited to explain, but repeated her statement over and over in a high pitched voice that carried far beyond the rapidly gathering crowd.

Then someone on the fringe of the mob happened to espy Willie in his new hair suit. He didn't know what it was all about, but he had heard the cry of "murder" and ignored the fact that the woman said the killer had done away with himself. There was some monstrous looking object, and with a whoop he pointed at W. Tucker and yelled "There he is!"

But he was wrong. It was where Willie was but a moment before, but it was not where Willie was by the time the crowd turned around. Willie was some distance away and growing more distant with every fleeting second. He knew that men of his race had been hanged for less, and he was in no frame of mind to argue. He just went away from there, and he was in a tremendous hurry.

And because he ran, the crowd ran after him, and though he bettered his lead at every jump, they raced him clear down to the Rialto, where Mr. Schwalm was feeding Willie restoratives in judicious doses and trying to get the story out of him by the time the mob arrived.

The trouble was explained and the next day Willie rode on one of the swellest double murder and suicide stories Hamilton has known in many a long day, for a love-crazed man killed two, wounded a third and killed himself. Willie was so pleased with the prominence he had gained that he came back to work, though Mr. Schwalm was afraid he would not, and made the best advertised perambulator in the history of the business.

## *Animating the Paper*

The one and twenty four-sheet posters for "Poor Dear Margaret Kirby," with Elaine Hammerstein will lend themselves to lobby work. The twenty-four shows the girl at a sewing machine. Making a cut-out of the figure, the pictured wheel can be replaced by a practical one worked by a fan or other motor to give motion to the display.

The one-sheet shows a birthday cake which can be illuminated with small lamps, preferably on a blinker plug.

## *The Palace, Hamilton, Paints Own One-Sheets*

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, sends in some samples of unusually good signs and says that in the year the Palace has been running it has never used any regular paper, but paints all its own one-sheets.

The paintings are unusually good, but we think that now and then Mr. Meyer misses a bet. Not all stock paper is good, but some of it is so good that it seems a shame not to get the use of it. Painted paper is good, but it is not always as good as the lithographs.

### *Sold Boy Scouts*

Mr. Meyer also sends in a sample of a letter sent all Boy Scouts announcing that they would be admitted to the Palace to see "The Last of the Mohicans" on payment of ten cents and one coupon from the local paper. This supplemented a special showing to the school teachers and principals as well as others interested.

An additional exhibit is a ballot distributed prior to the first anniversary. This listed twelve features available, three of which were to be selected as the program for that week. Pauline Frederick in "Madame X," Bert Lytell in "The Misleading Lady" and Nazimova in "Billions" were the choice in that order.

Even those who did not vote for the winners probably went, feeling that their judgment might be at fault.

*THE MAN WHO REFUSES TO USE LITHOGRAPHS IS LIKE THE CRIPPLE WHO DISDAINS A CRUTCH*

*He's entitled to his opinion, but he doesn't get anywhere. These reproductions of recent Paramount posters are not to scale, but they suggest the type of paper offered the live wire man by Famous Players-Lasky. The top and bottom are twenty-fours, the centre a six and the flankers one-sheets. If you can get paper like this and do not use it, you are not really a manager*

# Selling the Picture to the Public

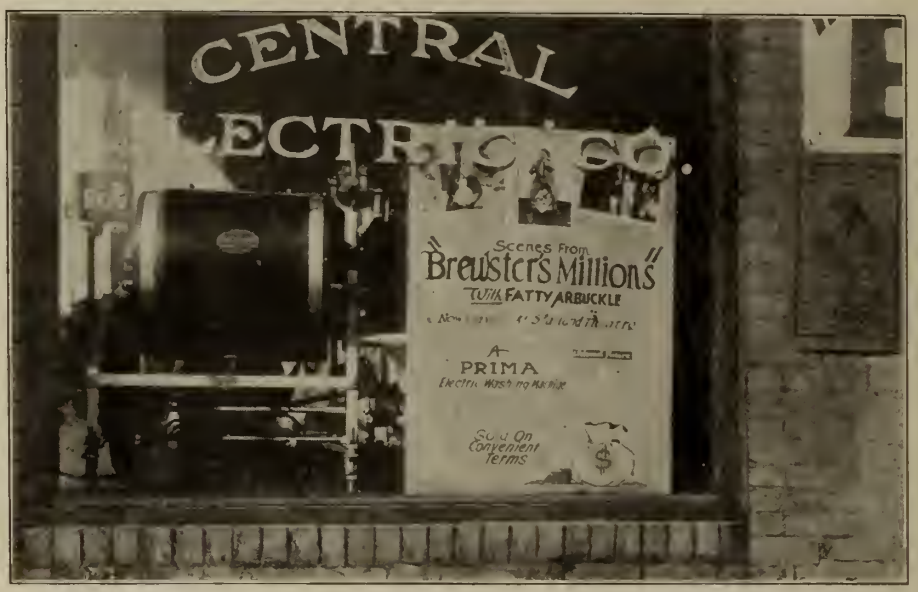
## *Got Yards of Banners for "Brewster" Tie Up*

Oscar A. Kantner, the Paramount exploiteer for the Indianapolis territory, was asked to put over "Brewster's Millions" for Starland, Anderson, Ind. He did not have much time, and the newspaper alone did not promise to yield very heavy results. Kantner figured that he would have to work fast and big.

He had some banners painted, and after he came away from the newspaper office, where his space order made them think that Christmas had come again, he started to plant them. If you will look at the right side of the cut you will see the start of one of these banners, planted alongside a washing machine display in the window of the Central Electric Company.

### *Spread All Over*

The business structures in Anderson are not compact, and Kantner could spread himself all over the place. He got a forty-fot sign over the front of the Bowers Piano Company which stated that even if you did not have a million dollars you could buy a phonograph and enjoy a millionaire's entertainment. This is a sure fire that will work with any phonograph display. There were a couple of more tie-ups, not so close to the subject, but they enabled Kantner to get the windows and the store fronts, and he would have tied up the schools and churches if they had not stayed his hand. He made it a banner week for Starland in a double sense.




*WHAT HAS A MILLIONAIRE TO DO WITH WASHING MACHINES?*
*What does that matter? The machine made people look at the stills and the stills made people look at the machine, and all were pleased. What Paramount's Oscar A. Kantner did for the Starland, Anderson, Ind.*

## *Bedroom in Lobby Got Attention for Feature*

Twin bed displays for the play of that title usually show the beds in the window of the furniture store, but Elmer R. Rogers, of the Rialto, Chattanooga, remembered the work for "Sick Abed" and he put his twins right in the lobby, where everyone could see, and another in the furniture store. Then he offered the "room" rent free to anyone who would occupy it. No one came forward, in spite of the housing problem.

In addition to the beds, which are unusually elaborate, he had a full set of furniture and a white vest and some other things that are not as a rule as plainly shown as dress vests, including a pair of corsets thrown over the seat of the dressing table. The frames are part of the regular house lobby, but they worked in well.

The total expense was $6.80 and the returns were at least $75 above normal business on a three-day run.

*LOOKING FOR A HOME? HERE'S ONE ABSOLUTELY RENT FREE*
*Another of the stunts of Elmer R. Rogers, of the Rialto, Chattanooga. He made a tie-up with the furniture company and he got a lobby display that caught the women—and the men, and showed a cash profit*

## *Show Them the Good Ones*

This extract, from one of the exploitation reports prepared by Lem L. Stewart, of Southern Enterprises, is worthy of special distinction. This particular feature was given only 60 per cent. box office value by three of those who witnessed the first run, and the fourth gave it 70 per cent. The story and acting percentages were higher and the consensus was that the picture would please, so this paragraph occurs in the service letter:

"The consensus of opinion of the four who viewed this picture is—that it has excellent opportunities for exploitation—that it is good enough to play the best theatres—that while the star does not draw, the picture properly handled will undoubtedly please and last, but not least, 'Not a good box office attraction, but will please those who witness its showing.'

"This last remark is the keynote of this special report. Since this picture will please 'those who witness it' it is up to *you* to see that crowds witness it. Thus you will establish a favorable reputation for future ——— pictures."

That's the idea. If it's good *make* them see it.

## *Essays Again*

The Royal Theatre, Des Moines, is the latest to report good results with an essay contest on "The Last of the Mohicans." It offered through the Register-Tribune, $25 in prizes for the best essay on the book or any one of the characters and got a lot of replies, the idea being that the reading of the boo: would renew interest in the Cooper story and bring more business.

# Selling the Picture to the Public

*A NEW "TEN-IN-ONE" FOR GOLDWYN'S "EARTHBOUND"*
*W. R. Ferguson, Goldwyn exploitation man, found a new building just across the street from the Granby Theatre, Norfolk, and he stuck up his circular sign for the week*

## Ferguson's New Idea Beats His Tin World

W. R. Ferguson, Goldwyn exploiteer, found a building in the course of erection just across the street from the Granby Theatre, Norfolk, when he went down there to exploit "Earthbound," so he very promptly obtained ten five-foot circles of compo board, had each dimly painted with the eastern or western hemisphere (five of each), lettered each with one of the letters of the title and had them nailed up to a beam on the new structure.

It let out a shriek like a fire engine siren and got more attention than even the liberal newspaper spaces used. And the beauty of the scheme is that you can use it for almost any short title, if you can locate a new building; and that is not very difficult these days.

## Metal Stars Glittered for the Star Frontier

Herman Phillips, Washington Paramount exploiteer, got five aluminum stars for "The Frontier of the Stars," when that picture played Richmond, Va. The stars were polished and painted up with lettering for the production, and affixed to the front of a building in process of construction in the business district. Even at night the signs were clearly visible on account of the reflecting powers of the gleaming metal.

With W. R. Ferguson using five-foot discs on a building in Norfolk, it looks as though we might be treated to a new form of the old and unsolved problems as to which came first, the chicken or the egg.

No matter who was first, the idea is a good one to copy.

*If you can't think up new ideas, you can at least follow the lead of those who can. That will keep business.*

## An All Clean Show

Advertising Mary Pickford in "Suds" the Lyric, Wooster, Ohio, uses the laundry list, already shown here, and adds that "other good, *clean* subjects will be shown with this program." Then it spoils it all by telling that Mary is seen in the part of an Irish washwoman. It pays to read the trade papers and keep posted.

*A few hours a week will give you all the facts and keep you up-to-date.*

## Rig a Counter

For plays like "Black Beauty," "The Kid," "The Last of the Mohicans" and others which might be supposed to appeal to the children, rig up a counter on the lines of the automatic tallys.

Let the doorman give a yank to the counter for each child who enters and let the figures appear in the centre of a sign which reads:

Up to the present moment
(dial here)
Boys and Girls have seen
"Black Beauty."
Only one more day left.

The last line is changed daily to keep pace with the run. The dial face is changed for each child who enters.

## Railroad Tracks Lead "U. P. Trail" to House

Footprints have worked well for a number of attractions, and more than one feature has been put over with bear tracks on the sidewalk, but the Yale Theatre, Okmulgee, Okla., railroads its patrons into the theatre to see the Hampton "The U. P. Trail."

It does not show up clearly on the cut, but a roughly sketched railroad track leads from either street corner directly into the lobby of the Yale. The rails are merely streaks of white paint, and the ties are also painted in. It is sketchy, but it shunted a lot of people into the house and they came so fast at times that there were any number of rear end collisions.

To help along the Yale had an Indian and an old-timer to work the front of the house, and they made an extensive display of paper, but the track idea was the big thing, and now they have thought it out, it will help others to sell tickets over the "U. P." to the limit of the Interstate Commerce permit.

*RAILROAD YOUR PATRONS INTO THE HOUSE VIA "U. P."*
*That's what the Yale Theatre, Okmulgee, Okla., did. It painted white tracks from the house down to the corner on either side and the patrons walked the ties up to the box office for this Benjamin Hampton attraction*

# Selling the Picture to the Public

## *Used a Mystery Woman for "Midsummer Madness"*

John P. McConville, exploitation man for Paramount in and around Buffalo, got the idea that he would send out a mystery

*THE MIDSUMMER TRAVELER*

woman for "Midsummer Madness" when it played the Amuse-u, Gloversville. He advertised for a woman for street publicity work, "age a secondary consideration, but neatness of appearance essential."

He dressed her—or rather she dressed herself—in several suits of underwear and a fluffy summer dress with low cut shoes and silk stockings. Then McConville supplied a white parasol with the title in red letters. He also gave her a mask.

She went down to the City Hall to chat with the mayor, visited stores and restaurants and business offices and dropped into the Amuse-u about time for each show, and went out the back way to resume her parading.

She was not a vision of loveliness, but she must have been good, for the six-day run was extended to a nine-day period. Possibly she made it a nine-day wonder.

But we don't think much of McConville as a picker. We'll be frank about it.

## *Du Barry Made Bonnets and Sold "Passion," too*

Playing up the fact that Mme. DuBarry was a milliner before she got France all hopped up, John H. Schwalm, of the Rialto,

*THINK SHE LOOKS LIKE POLA?*

Hamilton, O., worked a real stunt for "Passion" when that played in Hamilton.

He took one of the prettiest girls in a local hat store and put her in the window with a card reading:

"By day I make Sohngen millinery. By night I rule a nation in 'Passion' at the Rialto Theatre."

The First National attraction ran for four days and these days "Jeanne" made hats in the window from 11:30 to 1 and from 3:30 to 5. And during those hours the sidewalk was packed with people watching her deft fingers. The window was draped entirely in crimson, making a striking display, and the girl was dressed to simulate "Jeanne" in the early scenes.

It made business for the theatre and it helped the hat business.

## *Anonymous Letters Got Business for Metzger*

E. Metzger, of the Strand, Creston, Ia., worked the anonymous letter stunt for "The Truth About Husbands" and got good results. He hired a man and a girl to write letters of warning. Those in the woman's handwriting went to the men and vice versa. The former told that the men would see something to his advantage if he visited the Strand on the designated nights. The women were told their husbands were going. Both went, or at least enough of them, to make the stunt pay, but we believe that a letter of this sort should not be written to be taken seriously. It should be jazzed so as to show on its face that it is an advertisement and not a real anonymous letter. Even for advertising purposes the anonymous letter is not a good stunt.

Mr. Metzger's letters to women read:

Beware! Your husband is going out tonight to see someone or something you will wish to see. Surely you will not let him go out alone. He is going to the Strand Theatre to see "The Truth About Husbands" and he figures, like most men, you already know too much about him. Why not join him at the Strand tonight?

A better form would have been:

Do you know the truth about your husband? Does any woman ever know the truth about her better half. Maybe you think you do, but do you? Check up your information. See "The Truth About Husbands" at the Strand tonight and the next time he comes home late "from lodge" you'll know what to say to him.

That will get just as many sold and be less offensively personal.

## *Baled Hay and a Horse for "A Small Town Idol"*

For a time wooden horses, such as harness dealers still use for signs, were prevalent in exploitation, but the first use of such an animal in more than a year comes from G. R. Stewart, who runs the American and Isis theatres in Casper, Wyoming, and who manages to keep the town stirred up.

He noted the horse on the three-sheet, so he made a cutout of this from the Associated Producers' paper and then used a similar cutout of Turpin to hold the wooden nag on the edge of the curb. To avoid trouble with the S. P. C. A. he provided a couple of bales of hay. It was of no use to the horse, but it was appreciated by a live rooster which Mr. Stewart also hired to carry out the small town idea.

And to further help Turpin over, he painted cross eyes on the glass of the entrance doors, using water color. It's a silly, simple, little stunt, but it attracted even more attention than the horse.

*THE HORSE WAS GUARANTEED TO STAND WITHOUT HITCHING*

*He was not the one David Harum used to trade, but a wooden nag from the harness maker and G. R. Stewart, of Casper, Wyoming, stood him on the edge of the curb, with Ben Turpin for a guard. See the cross-eyed doors, too.*

# Selling the Picture to the Public

## *Another Poor Indian Does An Exploitation*

Down in Laredo, Texas, they had a parade on Washington's Birthday and Leo Valdez didn't want to lose a chance to get in the procession, so he scouted around, found an Indian out of a job, dressed him in his Sunday glad rags and chased him into the line of march with a sign reading "Whoopla, Me like First National Pictures."

He was playing "Married Life" at the time, but he figured that a general boost for the First National product would last longer than a boost for any one picture, which is the right way to look at the idea.

*LO, THE LONE INDIAN*

. But the big point is that if there is anything doing Valdez wants to be there, and the chances are that if he could not have found an Indian he would have gone in the line himself, rather than be left out. If there is anything happening he aims to be as close to the front of the line as he can get.

## *Raffles and a Contest for "Prisoners of Love"*

Once more the Raffles stunt has worked, this time for "Prisoners of Love" at the Alhambra, Canton, Ohio.

Hal Olver, a Goldwyn exploitation man, worked the stunt with the Canton Expository, and not even Harding's departure caused more stir than the announcement that "Blanche Davis" would mail a letter at a designated street box at a specified time. There were hundreds around the box and the capture was the talk of the town, for she had eluded her searchers for several days, and the Repository had been jazzing the story for several days.

Olver and manager Bernower also hooked up a contest for the best essay on "Can a girl's own instincts be relied upon to find and choose the right man?" and the girls and their mothers had it hot and heavy for a week with $30 in cash and thirty tickets hung up as prizes.

It put the picture over for a four-day run with the last day better than the opening.

## *Contest on a Baby Cab Gave Food for Thought*

O. G. Gaylor, of the Weir and Dream theatres, Aberdeen, Wash., sends in a mighty pretty lobby display for the Weir on "Something to Think About" and he has every reason to be proud of it, for it is 100 per cent. his. He is the advertising manager for the two houses and he has to do his own lettering and art work, arrange his displays, write his own advertisements and plan the exploitation. It's an all day job, but when the advertising man tells the artist what he wants done, he never gets a chance to kick because it was not what he ordered.

Mr. Gaylor did all of this lettering, laid out the still displays and all the rest. We like particularly the lettering on the door panels and at the side posts, even though these latter use the perpendicular lettering, which is not advisable as a rule, though it works well enough here. And if you are interested in still displays, look just inside the door posts at the arrangement of three stills on either side. They are more prominent than would be a full frame with a complete set. You have only three to see at a time. You can give them full attention. The side idea holds good in the middle frame.

### *Got First Display*

For exploitation he tied up the furniture store to the first display it ever used outside its own business. The window showed a baby cab and the whispering picture of Gloria Swanson with the familiar "What is she telling him?" contest, with ten ticket prizes for the best reply.

It was the first gun in a window campaign and several other stores offered Mr. Gaylor their window spaces for displays "of as high an order" as that in the furniture store. That speaks for itself.

And Mr. Gaylor writes an appreciation of the "Something to Think About" posters. Even he gets a poster all loaded down with the names of a dozen or more studio employes, he just cut out the parts he can use and does his own lettering. He says some of the posters are crimes, and he is not far from right. The exhibitor buys paper to advertise his house, not to please the vanity of the script writer and the art titler and all the rest.

With three changes a week for each of the two houses, Gaylor is busy, but not too busy to cut out and remake posters when he doesn't get what he wants. He'll probably drop dead from shock when he gets those five word posters for "The Nut."

And in between jobs Gaylor found time to get out a double deck hook-up for "Something to Think About." He doesn't seen to be suffering from hookworm or the sleeping sickness.

## *Two Thousand Boy Scouts Helped Open the Rialto*

When the Rialto, Theatre, Winnipeg, opened with "The Last of the Mohicans" as the attraction, Ted Hardcastle, of the Associated Producers' exchange and the Rialto management combined to give a special performance to some 2,000 boy scouts, who might be supposed to be especially interested in this story.

The boys were first marched to the City Hall, where the mayor addressed them, and then to the offices of the Free Press, which had been made the ostensible host. Having paid for their seats with ballyhoo, they were marched to the theatre where addresses were made by the scout commissioner and a representative of the newspaper. Then the film was run off to the whoops of the youngsters, who highly approved the Indian fights.

It broke the story on the front page of the Free Press and it gave a lot of word-of-mouth advertising as well, in addition to the ballyhoo effect.

*Be willing to try exploitation once. It will sell itself.*

*A LOBBY FRONT WITH WELL EXECUTED HAND DISPLAYS*

*This is the work of O. G. Gaylor, of the Weir, Aberdeen, Wash., for "Something to Think About." Usually he employs cutouts to get away from excess wording, but these posters were better planned and he did not need it*

# Selling the Picture to the Public

## *Shea Single Columns Give a Neat Effect*

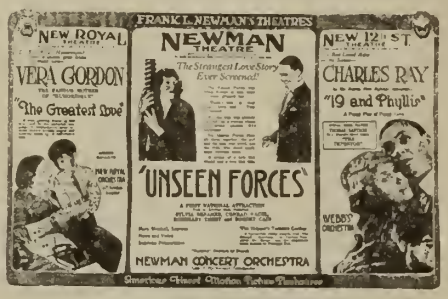
This single three inches from Shea's Hippodrome, Buffalo, is reproduced actual size. The small lettering is almost too small to count for much, but it makes a neat appearance, and we think that the advertisement sold on the title and the cut. The majority of the lettering is almost too small to be of much use, but it gives some effect of neatness and this

*THE SHEA SINGLE*

helps even where it is not read. As a rule Harold B. Franklin's letterer does as well as type and this is as clear as the same sized type would be, but it is too small, whether lettering or type, to be read. It contributes to the effect, but we are inclined to think that dropping the two selling lines just below the title and giving these to a better display of the small stuff would have been a better use of the space. Anyhow it is pretty to look at and an example to those who are studying lettering, and in all truth most of them need all the help they can get, which is why we use so many examples from Franklin and from Eddie Hyman.

—P. T. A.—

## *Newman Has Three Houses Instead of Only a Single*

Frank L. Newman used to have one house in Kansas City. Now he has three. It pays to advertise. He goes across seven columns, ten inches deep, almost half page, taking the major space for the big house, on the lines of Roth and Partington, but not copying their style. He uses more type talk, and is not afraid to saw a cut down to get just what he wants. He takes a three column cut and slices it to fit, geting an art effect at less cost. The hand lettering is not as good as it might be. His artist seems to think that he must get off the type style to show that it really is hand lettering, where the real value of lettering lies in the ability to suggest a type face in your exact measure instead of taking whatever the printer wishes on you. It does not have to be crinkly lettering. It should be as plain as type to be as good as type and the lettering in the right and left hand spaces is not that by any means. That in the centre is more nearly the idea. This is plain and dominant. The copy, too, is less ornate and therefore better selling, though all of the copy is better than the average. Having three houses gives the Newman string the right of way over the advertising pages, and each house profits from the companion spaces. This is so true that it will pay three houses which do not come into con-

*THE NEWMAN THREE*

fliction, to unite in their spaces and each draw from the investment of the others, while paying in kind.

—P. T. A.—

## *Knowing What to Tell Gives This Ad. Value*

Knowing what to tell, or perhaps what not to tell, is what gives value to an advertising space, this half page for the Strand and Metropolitan theatres, Cleveland, tells much while saying little. Those Cleveland spaces are always well worth watching, but often they are spoiled in an effort to get something elaborate where simplicity always gives a better result. We think that tree trunk at the right sold as many tickets as the group at the left. This may sound foolish, but there is something so dismal about that bleak scene that it fascinates as strongly as does the dominant figure at the left. Arliss does not require much selling talk. He sells himself. It is necessary only to announce his appearance to get the city patronage and jazzing will merely give emphasis to this announcement. This space suggests the dignity and importance of the appearance far better than could the most elaborate argument. It is one of the best combinations of drawing and type Cleveland has done yet, and this is largely because the drawing is made the frame and not a part of the type display. Cleveland does not seem to have noticed this, but the best results in these half pages have invariably been where the type and drawing have been disassociated.

—P. T. A.—

## *This Minneapolis Ad. Will Get the Reader*

Outside of the use of a cut-off parallel rule where no rule should be, this is a very nice display from the Palace, Minneapolis.

*A MINNEAPOLIS AD*

It seems to have been made up from a press book cut, but that does not detract from its pulling power, and the copy writer has had the good sense to let the picture sell the idea to the reader instead of wasting words. If that cut, plus the value of the title will not sell the play, nothing in the

STRAND and METROPOLITAN
DIRECT FROM THE WORLD PREMIER AT THE NEW YORK STRAND THEATRE
MR. GEORGE ARLISS
in
"THE DEVIL"
MUSICAL SETTING ARRANGED BY PHILIP SPITALNY

*A VERY PRETTY HALF-PAGE*

# Selling the Picture to the Public

way of copy will materially aid. The top space tells of the current attraction, but it should not have been cut completely off, even with the pica border holding the space together. A single rule, only half as wide as the space would have been much better and the "Beginning Sunday" would have carried the idea of a change over better than the cutoff. Parallel rule stands for a cutoff. It should never be used for anything else, and should not be employed to divide two portions of the same announcement, a shorter rule will do the same thing even better.

—P. T. A.—

## *Sivits Changes Form and Can Now Use Type*

Sam Sivits has changed his layout for his Rowland and Clark advertisements in Pittsburgh. He is taking more space and running down the page in a series of two column displays instead of using a four column width for the three houses. If you will turn back to some of the Sivits advertising in recent issues you will see that this gives him greater opportunity and is worth the cost of the additional space. As

ONE OF THE SIVITS SPACES

the stuff lies now, it will be possible to use type instead of hand lettering for the smaller lines and if he does this he will get a much greater prominence for the lettered name and title. This space is 70 lines across two columns. Using three houses, he could get a wonderful display by setting the three across six columns, and employing type for all except the signature and star and title. Then these factors would stand out more clearly and the type would actually aid the display where now all lettering—and not very good lettering, at that—clouds the space. About half the selling is probably done on the out attractor, and by cutting down the comedy and the underline to a plain type and using an eight point just below the signature, he would have a very sightly display; something that would make Pittsburgh sit up and take notice. This is only one of the three announcements, but the others are too similar to warrant reproduction.

## *Outside of the Letters This Is a Good Display*

Somewhere in the city of Pittsburgh there must be some one man, woman or child who can letter clearly and legibly. It would pay some promoter to dig this phenomenon up and hire him out to the theatre managers. We do not recall ever having seen good hand lettering in a Pittsburgh newspaper. There may have been some, but if there have, we missed it. This display for the Olympic on "Forbidden Fruit" is at least open and inviting, but the lettering in the smaller banks is too involved. It has to be puzzled over, and the average reader is not going to spend half a Sunday trying to read one amusement advertise-

GOOD, FOR PITTSBURGH

ment. If he wants to work on puzzles, he will turn to the kid page and find them there, or he will work over his income tax, but he won't read advertisements unless he can do so without effort. This is at least a move in the right direction, and the big lines show up well, but those smaller lines will run for Sweeney and white space would have been better. Put in a neat italic they would have been legible and would not have detracted from the general appearance of the announcement. It's artistic, but it is too blamed artistic to be good.

—P. T. A.—

## *More Black Background to Conceal Cut Outlines*

This seven elevens from the Rialto, Portland, Oregon, falls just short of being a knockout. In an effort to get an all black frame, the artist has put a benday border around the figure on the right. He also uses a dark ground for the cut at the left, though this appears to have been in the original photograph. Had he painted out the ground on the left instead of painting in one on the right, he would have had something very much out of the ordinary. It is a fine display as it stands, with the name and title well played up. It is seldom good usage to have the name in one color and the title in another, but in this instance the name matches the signature at the bot-

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

A STUDY IN SHADES

tom. This works, largely because of the arrangement. It seldom does work well, however. The artist has sought to lift the curse of his benday by outlining the figure in white. This helps, but more could have been done with a white ground, for the cut is not strong enough in tone to fight through. This might have worked all right on plate paper with good press work, but newspapers are not printed on plate paper; a fact which should be born in mind.

—P. T. A.—

## *United in Double Page for a "U. P. Trail" Run*

The Clemmer and Wintergarden treatres, Seattle, have again found it to pay to play the same attraction and unite the advertising forces. For the engagement of "The U. P. Trail" a full page was taken about half of which was cut and the remainder about as much type as some ad-

WINTER GARDEN AND CLEMMER THEATRE
PLAYING BOTH THEATRES AT THE SAME TIME
ZANE GREY'S FAMOUS STORY
OF BLAZING THE TRAIL OF THE UNION PACIFIC RAILROAD
"THE U. P. TRAIL"
STARTS TOMORROW (SATURDAY) 11 A. M.
THE CAST
Roy Stewart
Kathlyn Williams
Robt McKim
Marguerite De La Motte
Jos. J. Dowling

A COOPERATIVE FULL

vertisers would put in a two fours. Dr. Clemmer knows that a full page should merely be a small advertisement increased in size, and he uses mostly block letters

# Selling the Picture to the Public

and wood type to get his effect. It is not pretty, but it sells tickets and a good box office statement is more beautiful to Dr. Clemmer than the most "artistic" but non-selling advertisement that could be devised. When he has a picture, he puts it on the screen. There are just 53 words in this entire page. Just think that over some time when you are trying to jam three or four hundred words into a couple of inches. It is not the number of words, but the smartness of the idea which counts. Here is told what the houses offer and who plays in it. If that won't get you, you surely will not stop to wade through several hundred words, would you?

—P. T. A.—

## *The Temple, Toledo, Has Nice Taste in Layouts*

R. G. Bride, of the Temple, Toledo, sends in this very pretty seven elevens (sounds like a policy gig) for "Paying the Piper." We do not imagine that he lies awake nights worrying about his poor advertising. This measures up with the best of them and conforms to all of the rules for good layouts. He writes good copy and then has it set in

TEMPLE
A George Fitzmaurice-Lasky Production
As if the very soul of Broadway danced, laughing across the screen.
PAYING THE PIPER
A Paramount Picture
TEMPLE ORCHESTRA

*AN EXCEPTIONAL SPACE*

type that it may be read. He works a good attractor, and the drawing gives you something that arrests the attention. So good a figure as this is not always to be had, but this is by no means the only good display he has to his credit, and he does the best to be done with any available material. In effect he really gets two chances at the reader, for the panel to the left forms one advertisement and that on the right another, and both will sell. He uses the clock idea to get over the showing times, with "When to come, seven shows only," to supplement the playing times. This is a device so handy that sometimes we wonder that it is not more generally used. It is something of a risk to use so much black, but Mr. Bride knows what he can get from the local paper and what he does get is real half tones, and not a line effect from a halftone. Mr. Bride's work is generally above the average, but this is a bit above his average, and they do not come much better. Study the layout, particularly the placement of the type. It is illuminating.

—P. T. A.—

## *Roth and Partington Are Sparing in Chat*

Roth and Partington, joint directors of the San Francisco Big Three know when to let well enough alone. They know that they can sell better on a brief argument than on a lot of windy talk, so they tell what they have to say and they stop and leave the reader to draw his own conclusions. For the Portola J. A. Partington adheres to his "Mr. and Mrs. Public" which has grown to be a sort of trade mark, but even here he is brief and to the point. The other spaces are not overloaded, and content themselves with telling of the offering without too many adjectives. This style alternates with a layout in which the three spaces are divided by a couple of columns of straight type talk. It would seem that they aim to get diveristy without a too radical departure from the general idea. Both are good; better than either would be alone. The idea in this advertising seems to be convincing talk rather than extravagant language. It may seem easy to write a few simple lines, but this very simplicity is what takes thought, practise and close study. The art of saying much in little is not often practised, but whoever writes this copy has it pat. Every word counts.

—P. T. A.—

## *An Open Arrangement Works Best for Wendt*

Harold F. Wendt, of the Rivoli, Toledo, seems to be having his troubles with a picture-vaudeville bill, but this layout 105 lines across six columns gives him six chances. The film title rides in upper half

*A GOOD DIVISION*

of the oval with the vaudeville acts below and the signature set in. In the upper right hand corner the small features are told, while to the left the space is given the orchestra. Below the left hand corner tells that the show is continuous while on the right the ballroom is exploited. The Rivoli has a dance floor which is open to patrons from 3:30 to 5:30 and from 9 to 11:30 without extra charge. This is all simply planned straight line stuff and is good except for the cut, which suggests that J. Warren Kerrigan is a hunchback. This is partly due to the pose and in part to shaving down the sides of the cut. We have seen men go to law for less than that. It's an awful libel on the leading man.

—P. T. A.—

## *Improved Advertising Means Increased Space*

Almost always it happens that an improvement in the advertising means an increase in the size of the space taken. Take the Elmwood, Buffalo, for example. It is found that the better advertising done brings more business. It follows that advertising pays. Larger spaces are taken to give the display more chance, and better business again follows the larger space.

*THE ELMWOOD DESIGN*

This is almost always the history of good advertisers. They find that good advertising brings better results. This space is 35 lines by two columns. It carries little text; scarcely more than the title, but it is riding on the downtown success of the production, and little more is needed than to tell attractively that it can be seen at the Elmwood. They have an artist there who seems to be able to do figure work. Such men are rare and should be tenderly nursed along.

*THE ROTH AND PARTINGTON TRIO*

# Omaha Education Bureau Helps "Black Beauty" Showing

In connection with the week's showing of the Vitagraph special production, "Black Beauty," at the Brandeis Theatre, Omaha, March 20 to 27, Miss Eleanor Dickman, an executive of the Humane Education Bureau of that city, is conducting a campaign among the junior members in her charge and is advising each young member to attend the showing during its opening week in Omaha.

Miss Dickman has writen to every member of the society, telling them that a quartet of stable boys will sing during the prologue and that they will be able to see the horse hero about which all of them have read in school. She calls attention to the special matinees which the Brandeis management will run in connection with the "Black Beauty" showing, and in conclusion says: "Try to get others to come to this show with you. Boost it! Tell everyone about it. And if you haven't done so already, read the book—you will enjoy the picture all the more. Yours for Black Beauty, Eleanor Dickman."

It is reported that coincident with the showing of this Vitagraph special in the larger cities, the teachers in many of the grades are making it an occasion to revive interest in the printed version of "Black Beauty," and in scores of cases have read the book to their classes. Then, at the conclusion of the reading the teachers have taken entire classes to see the story on the screen. The management of the Mark Strand Theatre in Brooklyn reports several cases where the book was read in the schools as soon as the theatre's announcement freshened the interest in the famous old story, and during the early part of the week, the teachers frequently took entire classes to the Strand showing.

# Work Has Commenced on Second Series of the Torchy Comedies

Having completed the first ten comedies contracted for by Educational Film Exchanges, Master Films, Inc., has started to work on the second series of twelve Torchy Comedies featuring Johnny Hines, which will also be handled by Educational. According to the distributing organization, its various branches have reported an immense gain in the bookings of these two -reelers made from the stories by Sewell Ford and the prospects are that they will rank in the very forefront of fun films, from point of view of demand before the first year of distribution has been completed.

"Torchy's Big Lead," the March release, gives Torchy the opportunity, unwittingly, of foiling the plot to smuggle a quantity of aigrettes into New York. The April release has been titled "Crowning Torchy" and this affords a series of highly amusing events which follow the office boy taking gas in a dentist's chair.

The comedies which preceded these were: "Torchy," "Torchy Combed Through," "Torchy in High," "Torchy's Millions," "Torchy Turns Cupid," "Torchy's Double Triumph," "Torchy Mixes In" and "Torchy's Night Hood."

## Rockett Comedy

From the studios of the Rockett Film Corporation, which is producing comedy dramas for Hodkinson release, comes word to the effect that "Keeping up With Lizzie," in which Enid Bennett is starring under Lloyd Ingraham's direction, is rapidly nearing completion. It is one of Irving Bacheller's brightest stories. The supporting cast includes Otis Harlan and Leo White.

## Release Schedule Has Been Revised

"The Miracle of Manhattan has been decided upon as the title of the forthcoming Selznick picture starring Elaine Hammerstein, according to an announcement by Myron Selznick. This is the production which was originally announced under the working title of "The Gilded Butterfly."

According to a revised release schedule it follows Miss Hammerstein's current production, "Poor Dear Margaret Kirby."

# Hal Spector Wins Hodkinson Contest

Two hundred and twenty-five 100 per cent. contracts were signed by Hodkinson salesmen and representatives during February, representing $400,000 worth of new business. The drive was a great success and the Hodkinson organization is highly elated over its outcome. Hal Spector, of Newark, set the pace during the entire month and finished in first place by a close margin.

Here are the figures: Hal Spector, Newark, $9,340; W. Dunbar, Boston, $8,950; H. Thompson, Albany, $7,710; H. Hurn, Cincinnati, $7,180; H. Reiff, Pittsburgh, $7,100; J. Schaefer, Dallas, $6,450; A. Gugel, New Orleans, $6,150.

H. Burnham, of Spokane, won the special prize offered to the man signing up the highest percentage of 100 per cent contracts during the month, with actual play dates and deposits.

# Pathe News Inauguration Film Reaches West Coast in Four Days

A new record for transcontinental distribution of motion pictures was established by the Pathe News when its Inanguration Special was shown in all the leading theatres of the San Francisco territory on Wednesday afternoon, March 9, virtually five days to the minute after President Harding took his oath of office, and four days after the film left the Pathe laboratory in Jersey City.

This fast time was accomplished by the use of an aeroplane from Jersey City to Chicago, fast train from there to Wyoming, and thence by another aeroplane to Salt Lake City and San Francisco.

On Wednesday afternoon, the San Francisco theatres playing the Pathe News special were the California, Portola and Imperial. At the same time the special was being exhibited at the Loew State, Oakland; Liberty, San Jose; Liberty, Fresno, and Godard's, Sacramento.

Eighteen hours lost between New York and Cleveland when the special Pathe plane was driven down in a storm, prevented the Pathe News from getting to San Francisco on Monday night or Tuesday morning, as planned. However, it is not on record in motion picture annals, that only four days has been consumed in the delivering from coast to coast of a big news event by any other news reel organization.

*THERE'S A WORLD OF TRAGEDY IN THESE TWO SCENES*

*The one on the left shows Gladys Walton, star in Universal's "All Dolled Up" successful in her vamping; the one on the right shows another poor man reduced to a state of subjection by said vamp and her mother.*

# "What's a Wife Worth?" Cabanne Film, Is to Be an Early Release

Robertson-Cole has announced for early release the second William Christy Cabanne super-special production, "What's a Wife Worth?" which is acted by an all-star cast, and which was written and directed by Mr. Cabanne, whose first production, "The Stealers," has scored a wide success.

As he did in "The Stealers," Mr. Cabanne in this picture presents a fine cast composed chiefly of talented young actors, it is said.

The story is laid in the present, and the scene is a typical American city of small size.

The cast includes Ruth Renick, Casson Ferguson, Virginia Caldwell, Alex Francis, Cora Drew and Howard Gaye, Maxfield Standley, Lillian Langdon and Charles Wingate in lesser roles.

Interesting as a retrospective sequence is the part of the picture which shows the marriage customs of a half century ago. This sequence carries a wealth of picturesque dress and the furnishings of another day.

The most appealing part of the story is said to be its faithfulness to every day life, and the natural and logical way in which its characters act. The action concerns James Morrison, son of a rich man who quarrels with his father and goes to make his own way in a small place. There he falls in love with Roe Kendall, the village belle and after a short courtship they are married.

Complications arise when the bridegroom's family opposes the marriage.

The exploitation possibilities of the picture are carefully realized in the press book on this production which Robertson-Cole shortly will publish, and which will be the means of aiding every exhibitor who books the production to put it over with his audience in the most effective manner, the releasing company states.

The book will be full of "meat," it is said.

*ANNA Q. NILSSON*
*To play opposite John Barrymore in "The Lotus Eater"*

# A Hugh Ford and a Tom Forman Production Released March 13

Paramount's schedule for March 13 was marked by the release of Hugh Ford's production, "The Call of Youth," the first of the productions of Famous Players-Lasky British Producers, Ltd., made at its London studio. On the 13th also was released "The Easy Road," with Thomas Meighan as its star.

"The Call of Youth" is an adaptation of "James, the Fogy," a play written by the British dramatist, Henry Arthur Jones. The continuity was written by Eve Unsell.

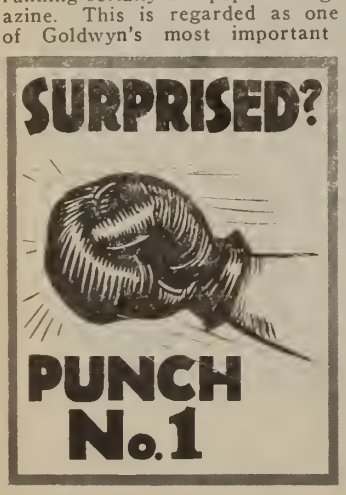
The story centers around a beautiful English girl who is about to throw herself away in marriage to an elderly man who can save her uncle from financial ruin. She really loves a younger man, but by design of the older lover he is sent away to Africa. The young couple are finally happily united, however.

The cast is all-British and presents names that are well known on the English stage and screen. The leading feminine role is played by Mary Glynne, who scored a triumph in England as Wendy in "Peter Pan."

"The Easy Road," in which Thomas Meighan is starred, is an adaptation by Beulah Marie Dix of Blair Hall's story, "Easy Street," which was published in Snappy Stories. Tom Forman directed. Gladys George plays opposite Mr. Meighan, while Lila Lee has a role of equal prominence.

# Reginald Barker's "Snowblind" for Early Release by Goldwyn

Goldwyn announces for early release the latest Reginald Barker production, "Snowblind," the picturized version of Katherine Newlin Burt's new novel now running serially in a popular magazine. This is regarded as one of Goldwyn's most important spring releases. Of equal interest is the release of the new Will Rogers comedy, "An Unwilling Hero," adapted from an O. Henry story, and of the new J. E. Williamson production, "Wet Gold," made by the Submarine Film Corporation.




"Snowblind" is the second story by Mrs. Burt which Reginald Barker has picturized for Goldwyn, the first having been "The Branding Iron," one of the biggest box office attractions made by Goldwyn in its fourth year product. In "Snowblind" the action occurs in the Canadian Northwest, but it is said to possess the same tense drama, true character drawing, fertility of invention and ability to tell a story in a series of pictures. The cast is headed by Russell Simpson with Cullen Landis, Pauline Starke and Mary Alden in the other important roles.

The new Will Rogers starring vehicle is said to give that popular star one of his best roles. It is another tramp impersonation, and it was based upon a popular O. Henry short story, "Whistling Dick's Christmas Stocking." Clarence Badger directed. Chief in Rogers' support are Molly Malone, John Bowers, Darrell Foss, Nick Cogley and Ed Kimball.

"Wet Gold" is a Jules Verne type of sea picture, written by J. E. Williamson and superintended by him in every detail with the assistance of Ralph Ince as director and player of the principal role and a noteworthy cast, including Charles McNaughton, John Butler, Charles McGrane, Aleene Burr and others. Much of the action of the story takes place below the surface of the water in a submarine and on the floor of the ocean.

## Sold in England

The rights for the United Kingdom on the six reel Charles Chaplin comedy, "The Kid," have been the object of spirited bidding ever since William Vogel Productions, Inc., announced its foreign marketing plans on this First National production. On March 8, however, Hyman Winik, representing the Western Import Company, concluded the deal with Mr. Vogel whereby he secured the exclusive exhibition rights for the British Isles at a royalty that is said to be a record sum. Early May will probably see the release of the feature in England.

## Santschi Series in Many Theatres

A large number of the leading theatres in Greater New York are playing the series of two-reel western productions starring Tom Santschi, produced by Cyrus J. Williams for Pathe Exchange, Inc.

Loew's Metropolitan is playing them for four-day runs, while Loew's American is giving the productions a similar run. Loew's Rio has been booked for three days, as has Fox's Washington, the Olympia, Symphony, Adelphi, and Seventy-Seventh Street Theatre.

## Tom Mix Is to Star in Picture, "Hands Off"

Tom Mix will be starred by William Fox in a photoplay entitled "Hands Off," a "Western." William McLeod Raine supplied the story and George E. Marshall directed. Frank Howard Clark did the scenario.

The story, it is said, abounds in the traditional Mix thrills, which include the rescue of a little girl from a stampede of wild horses, a single-handed fight in a valley filled with Mexicans, the storming of a flimsy jail by a gang bent upon providing the hero with a hempen cravat. Pauline Curley plays opposite Mix.

William Fox is of the opinion that the film is one that will prove a tremendous box office "puller" and one that will go far toward appeasing the persistent demand from exhibitors for film westerns that show class.

## Pollard Featured

"Fellow Romans," the next Rolin Comedy which Pathe will release March 27, is a burlesque and travesty on Shakespearean characters. The "all-star company" presenting their repertoire entertainment is described as an organization playing everything "from Richard III to July 4th."

"Snub" Pollard, as the property man, is the featured comedian, and Marie Mosquini is a member of the chorus who rises suddenly to stellar roles. Assisting Pollard are Hughie Mack, "Sunshine Sambo," the Rolin comedy comedians, and an amusing trained horse.

## Robertson Engages Marc McDermott

Director John S. Robertson, engaged in directing "Footlights," with Elsie Ferguson, has engaged Marc McDermott for a prominent role in this picture. It is interesting to note that McDermott played in one of Mr. Robertson's first pictures when he was directing for Vitagraph years ago.

EVELYN GREELEY
*Playing in "Diane of Star Hollow," being handled by the Producer's Security Corporation*

# *Clara Kimball Young Scores Well in Suburbs as Well as Big Cities*

It is well known that the test of a star's strength does not lie only in her popularity in big cities, of which there are comparatively few, but in the less populated centers of the country —in the towns and suburbs which form the bulk of the country's settlement.

The drawing power of the Equity star, Clara Kimball Young, has long been established in metropolitan centers. There is not a big city throughout the country where Miss Young has failed to draw heavy patronage. It is now well known that many house records were broken in large cities when "Midchannel" and "Hush" were shown at first-run theatres. In the Southwest, where Miss Young has just concluded a personal tour of the leading theatres in Houston, San Antonio, Dallas, Tulsa and Oklahoma City, the publicity and reputation of the Equity star lured multitudes to her following and established herself as one of the most popular screen stars of the section.

It now appears that the strength of Clara Kimball Young has penetrated the suburban sections of the country with as much success as in the large cities. In the outlying districts of Brooklyn, N. Y., which do not follow the metropolis in its tastes and preferences, Clara Kimball Young is now a leading favorite. Last week the fourth Equity production in which Miss Young stars, "Midchannel," was shown at the foremost first-run theatre in Bay Ridge, a Brooklyn section, and Gus Konigswald, manager of the Sunset, reported that the picture during its four-day run broke every previous record.

As a result, seven neighboring theatres have booked the picture. The prosperous account that "Midchannel" gave of itself at the box office is not only due to the fame of the star, but to the calibre of the picture. That is why, in Konigswald's opinion, "Midchannel" outdrew "For the Soul of Rafael," which he also showed, as the picture itself was of a more popular standard.

## *Kineto Reviews Proving Popular*

R. M. Savini, of Savini Films, Inc., Atlanta, in a recent letter advised the home office of National Exchanges, which is distributing the Kineto Review, that "Thrills," the first release, had been booked to the Howard Theatre in Atlanta to show coincidently with Douglas Fairbanks in "The Nut."

The R. D. Lewis Film Company, of Dallas, writes that the Kineto Reviews will be booked in their entirety over the entire Lynch Circuit.

## *Back in Industry*

The firm of Lieberman & Fischer, of 614 Lincoln Building, Philadelphia, is re-entering the motion picture field after an absence of five years. It is interested in the erection of a number of theatres, which will be described later, and is in the market for theatres in Philadelphia and vicinity.

## *In "Experience"*

Robert Schable has been engaged by George Fitzmaurice for his special production of "Experience," now being made at Famous Players' Long Island studio. Schable, who plays the heavy lead in "Without Limit," a George D. Baker production, makes his next Broadway appearance in that play at the Capitol Theatre, the week of March 20.

## *"Lying Lips" Held for a Third Week*

"Lying Lips," the Thomas H. Ince-Associated Producers' Production featuring House Peters and Florence Vidor, has just closed a three weeks' run at the Gift Theatre, Cincinnati, managed by Messrs. McMahon and Jackson. The theatre, though limited in size, played to 42,128 people during the first two weeks, which excels the record established by Douglas Fairbanks in his last two pictures. The picture was then held for a third week. Only "The Birth of a Nation," and "Mickey" have run more than two weeks in a downtown Cincinnati theatre.

## *North Woods Films*

"The Timber Wolves" is the next of the Holman Day series which Pathe will release March 27. Edgar Jones and Edna May Sperl are the featured players. The locale of the play is the northern woods where the lumber industry flourishes, showing the work of government surveyors settling disputes among the timber operators. As in the previous releases of this series, particular care has been taken with the settings, making them a true-to-life portrayal of the great timber country, it is said.

## *Each Important Inauguration Event Covered in News Reel*

"The Fox News picture of the Harding Inauguration," wrote an Eastern exhibitor to William Fox last, "is as artistic a production as if the whole thing had been specially staged for the news reel."

Fox News got out a 400-foot special on the Inaguration, covering the great event from every angle. Each worthwhile moment, from the time President-elect Harding left his hotel to the close of his inaugural address provided a scene for the reel. Artistic hand-painted titles aided the impressive effect.

The "special" reached the theatres speedily, the laboratory having been prepared to give it the right of way and smooth handling; but quality was not sacrificed for the sake of speed. Some of the best shots in the "special" were devoted to Mr. Wilson, the retiring president shown seated with Mr. Harding in an auto, before the White House.

## *Aywon Reports Several Sales*

Nathan Hirsh, president of Aywon Film Corporation, reports the sale of series of Mary Pickford short reel reissues to the following exchanges: Clune Film Exchange, for California, Nevada and Arizona; Silee Film Exchange, for Northern Illinois; W. R. Frank Film Exchange, for Minnesota, North and South Dakota and Wisconsin; Richards & Flynn, for Western Missouri and Kansas.

Trimount Film Exchange, for New England; Penn Film Service, for Western Pennsylvania and West Virginia; J. Frank Hatch, for Eastern Pennsylvania and Southern New Jersey; A. C. Bromberg Attractions, for Georgia, Florida, Alabama and Tennessee.

# *National Exchanges to Release Kineto's "Holy City" in March*

"The Holy City," one of the series of Kineto Reviews being handled by National Exchanges, Inc., in the United States, will be released the last week in March. Charles Urban has personally edited it and has made of it not only a reel of remarkable beauty, but one of the most unique productions ever made, it is said.

All the scenes have been described with titles taken literally from the Bible. Mr. Urban decided that it would have been idle, not to say foolish, to attempt to improve either on the clearness or the beauty of the language of the Bible, and the descriptions given by the Biblical excerpts are so much more clear than any paraphrasing could be, that he elected to simply "lift" the titles from where they were already written.

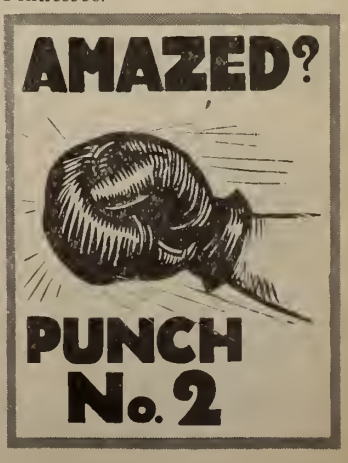
"The Holy City" is a complete pictorial description of life in Jerusalem. Besides the interest aroused by the types of men and women in the picture, the crowds, the groups at prayer before the Wailing-Wall, there are scenes descriptive of the architecture of the Holy Land, illustrating how steadfast builders there have held to the ideals that actuated them centuries ago.

"The Holy City" recently was exhibited in the projection theatre of the Kineto Company of America, Inc., to an especially invited group of clergymen representing all denominations. Their enthusiasm was evidence how universally appealing to all classes of persons "The Holy City" is. They united in complimenting Mr. Urban on the picture.

The film will have a special musical presentation, prepared for Kineto by Charles D. Isaacson.

## *Ziegfeld Casting*

Ziegfeld Cinema Corporation announces that Director Emile Chautard is now casting for the second "Ziegfeld Film" and that the policy of engaging only players who have scored successes on the spoken stage will be adhered to in this production, and it is believed that the success of "The Black Panther's Cub" has demonstrated the soundness of this policy.



# Carey to Make Universal-Jewel Pictures After Finishing Three Five-Reel Films

Late spring probably will see Harry Carey, Universal's western star, beginning his first big Universal-Jewel production, said Harry M. Berman, general manager of exchanges for Universal upon his departure for Los Angeles last week. The sales manager went west to confer with Carey concerning the star's new producing unit, and to aid in the determination of the kind of stories Carey is to produce.

Carey still has three more five-reel features to make under his former arrangement with Universal. When the last of those is completed, his name will be taken from Universal's weekly feature release program and will appear only on super-productions. These will be classed as Harry Carey Productions. Carey will have his own producing unit, it is explained, under an arrangement similar to that existing between Universal and Tod Browning and Erich von Stroheim. Kenneth McGaffey, formerly representative for Mary Pickford, will be production manager of the new unit.

Carey's most recent picture, "The Freeze Out," has just been received from the West Coast. Universal department heads, who have seen it, unite in saying it is the best Carey picture since "Overland Red" and "Marked Men." It was directed by Jack Ford, who has returned to Universal City to handle the megaphone again for Carey. Ford directed "Marked Men." He is now directing Carey in "The Homeward Trail," from a story by Eugene Manlove Rhodes.

Another important reason why Mr. Berman is visiting Universal City is to see Priscilla Dean's new super-production, "Reputation," recently completed under the direction of Stuart Paton. Plans for its distribution and exploitation will be decided upon by Carl Laemmle, president of Universal, and R. H. Cochrane, vice-president, now at Universal City, as soon as the sales chief arrives.

"Reputation" was adapted from "False Colors," a story by Edwina Levin. Miss Dean plays a dual role. One part is that of a young woman, and the other is that of her mother, dissipated and middle-aged.

The Universal president and vice-president called the sales head to Universal City also to confer on plans for the 1921 fall season, it is announced. Universal intimates there will be striking changes in its future production schedule. No information can be obtained at this time as to whether the contemplated changes include variations in the weekly release of feature pictures, or whether it means new stars.

Mr. Berman will visit Universal's branch exchanges throughout the West and Middle West, on his return trip from Los Angeles, in the interests of the exploitation campaign being waged on "Outside the Law" and the one contemplated for "Reputation."

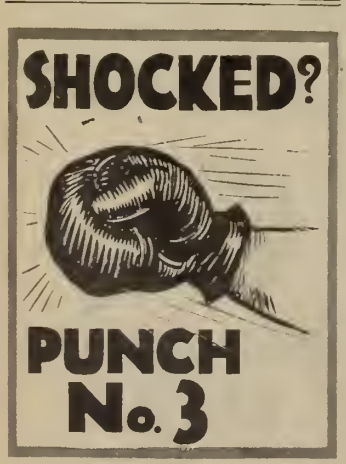
Julius Stern, president and general manager of the Century Film Corporation, accompanied Mr. Berman to the West Coast. Mr. Stern has been in New York for several months planning a campaign by which he hopes to establish Harry Sweet, the leading Century comedian, as one of the most popular funmakers of the screen. The Century company recently signed a long-term contract with Fred Fishbach, the director responsible for many of Sweet's recent successes.

The Century chief is bound for the Coast to arrange high class stories for Century Comedies, and increased production at the company's Hollywood studios. Century Comedies are released through Universal.

## Another Auto Film for Wallace Reid

In view of the great success made by Wallace Reid in his automobile pictures, officials of the Famous Players-Lasky Corporation expect that the popular Paramount star's next production, "Watch My Speed," which has just been completed at the Lasky studio, Hollywood, will surpass in box office appeal anything Reid has yet attempted, as the picture is from an original story by Byron Morgan, author of "What's Your Hurry?" "Excuse My Dust" and "The Roaring Road," considered by many to be the most successful pictures Reid has ever made.

"Watch My Speed," unlike the other stories written for Wallace Reid by Mr. Morgan, is an original, written in the Lasky studio direct for the screen. Although "Watch My Speed" is an automobile picture, it is said to be entirely different from anything Reid has yet starred in, and to be full of thrilling situations and the type of clean, wholesome comedy which Mr. Morgan puts in all his stories.




## News Reel Shows Views of Valley

Bird's-eye views of the Yosemite Valley, one of America's show places, are included in International News No. 19, just released through Universal exchanges. The pictures were made by an International News cameraman flying with Lieutenant Harold Coffee in a Walter T. Varney plane.

The pictures are of unusual interest because, it is said, they are the only pictures ever taken while the valley was snow-bound. They show scenes down to within 150 feet of the valley floor, with the canyon walls towering 5,000 feet above on both sides.

Beautiful moving pictures were taken also of the shimmering Yosemite Falls.

The issue also contains pictures of the U. S. Submarine O-7, which recently ran aground off Fishers Island, N. Y., and views of the first official activities of the new Cabinet members in Washington.

## Has Begun Work

Martha Mansfield, the new addition to the Selznick constellation of stars, has begun active work on her first starring vehicle, "The Fourth Sin," under the direction of Alan Crossland. Prior to filming the first scenes for her production Miss Mansfield played the leading feminine role opposite Eugene O'Brien in the forthcoming Selznick picture, "The Convict."

READ PAGES
404, 405, 406, 407, 408

## Buster Keaton Begins Work on Second Series of Two-Reelers

Buster Keaton has begun plans for the production of his second series of two-reel comedies for release through Metro, following the completion of the eighth and final of the first group—"The Goat." These slapstick offerings are made by arrangement with Joseph M. Schenck.

Announcement of this came recently to the Metro home offices in New York from Lou Anger, manager of the Comique Film Co., sponsors of the Keaton comedies. It was made public at the same time that Virginia Fox, leading woman in the majority of the first eight comedies, has been engaged for the second series.

Organization, spelled with capital letters, is credited by Keaton as being the reason for the success of his pictures. The combined efforts of all departments of the studio, Keaton states, resulted in whatever success he has achieved.

In the series just completed Buster and Eddie Cline shared honors in the directing as well as the writing. Mal St. Clair, well known as a comedy director, was added to the staff to assist.

## Samuels Abroad

Adolph Samuels, owner of Southeeastern Pictures Corporation, is on a trip abroad and will return to America about April 15th.

## Leaves Premier

B. Lee Smith, formerly manager for the Premier Pictures Corporation, Atlanta office, has become publicity director for the Lester theatres.

## Moore Better

After a lengthy absence from the Selznick studio due to inflammatory rheumatism Owen Moore sprang a pleasant surprise upon the studio staff by paying them a visit recently preparatory to resuming work on the production of "A Divorce of Convenience," which was discontinued when Mr. Moore was taken suddenly ill. He stated he will be ready to begin work in a few days.

*I'LL GET HIM SINGLE HANDED*
*Edgar Jones in "Single Handed Sam," a two reel picture being released by Pathe*

## Cunard in Western

Grace Cunard is again the star of the newest Star Ranch Western, seventh release of the series of two-reelers by the C. B. C. Film Sales Corporation.

This marks the third release on this series in which Miss Cunard has starred. "Her Western Adventure" is the title and in it she plays the amusing role of a New York girl accustomed to the bright lights of a large city, who is bequeathed a ranch in a wild western country, on condition that she go there to live.

Cole Hebert plays an important part in support of Miss Cunard.

## Private Showing

The W. W. Hodkinson Corporation is now completing arrangements for a private showing of "Partners of the Tide," Irvin T. Willat's second independent production. This will be along the lines of the showing of "East Lynne" last week.

The preliminary exploitation and advertising campaign has aroused much general interest. Hodkinson officials declare it worthy to follow Irvin T. Willat's two big successes of the past, "Behind the Door" and "Below the Surface."

# In "Reputation," Her New Film, Priscilla Dean Plays Two Roles

Carl Laemmle, president of the Universal Film Manufacturing Company, has sent word from Universal City that Priscilla Dean's new Universal-Jewel picture, is to be called "Reputation." It is from a story by Edwina Levin, and originally was called "False Colors," when published serially in Ainslee's Magazine.

It is the story of a young woman who deliberately usurps the place and steals the reputation of her mother, a great actress, while the older woman is suffering from drugs and dissipation.

Miss Dean plays both parts, the mother and the daughter. This feat is said to be one of the most difficult dual roles ever attempted on the screen. Stuart Paton directed.

The various characterizations called for by the dual role played by Miss Dean include that of an unsophisticated young American girl, that of a dissipated woman, that of a European actress at the height of her success, and that of a chic Parisienne. Miss Dean is at her best as a Parisienne. Her earliest success was in such a role in "The Wildcat of Paris," a Universal-Jewel production of several seasons ago.

"Reputation" is said to include an elaborate variety of sets and gowns. One of the features of the picture is the premiere of a New York theatrical success. The theatre scenes, including the back-stage activities, are said to be of unusual accuracy. The production of these scenes was aided by the fact that both Miss Dean and Paton have had large stage experience.

Lucien Hubbard, chief of the scenario department at Universal City, put the new Dean picture in continuity form, assisted by Doris Schroeder. No release date has been set for it.

# "The Little Clown," a Hopwood Comedy, Is Ready for Release

That the portrayal of circus life, because of the popularity of the circus, is valuable in a picture is the belief of Realart — and it is the ever-popular circus that plays an important part in "The Little Clown," a Realart production adapted from a new Avery Hopwood comedy and announced for immediate release under the Star Franchise.

Mr. Hopwood has just achieved what is believed to be a record in having four plays, all successes, running on Broadway at the same time. "The Little Clown" will be seen in advance of the stage play, the latter being scheduled for some time next season.

Mary Miles Minter is cast as Pat, the little clown, whose circus manners prove so upsetting to her fiance's aristocratic parents. In this role she is called upon to display that combination of mischief, humor and heart appeal which her critics declare is responsible for her wide popularity.

The supporting cast includes Jack Mulhall, in the male lead; Neely Edwards, Helen Dunbar, Winter Hall, Cameron Coffey, Lucien Littlefield, Lura Anson, Wilton Taylor, Zelma Maja, and others.

For the circus scenes a real show was obtained. It was of the "wagon show" variety demanded by the story, and included a complete menagerie.

One of the features of "The Little Clown" is a fox hunt. This was held on a southern homestead near Los Angeles where a wealthy business man of that city had reproduced in every detail the old Virginia estate on which he was born.

Ranging from circus life under the "Big Top" to the well-ordered existence of a southern household "The Little Clown" presents many appealing contrasts in scene and emotion, it is stated. Thomas Heffron directed.

# Metro Week Is National Success; Papers Co-operate with Showmen

With thousands of exhibitors showing only Metro pictures and newspapers from coast to coast giving pages of display advertising to the company's stars and their productions, Metro week, observed from February 28 to March 6, proved a great demonstration of the national popularity of the big producing company's offerings.

More than 7,000 exhibitors presented to their millions of patrons during Metro Week Nazimova productions and pictures in which were displayed such stars as Bert Lytell, Viola Dana, Alice Lake, May Allison, Buster Keaton and Jewel Carmen.

So great was the demand from exhibitors for the Metro offerings that special arrangements had to be made at the different branch exchanges to take care of the requests. In many localities the showmen took advantage of Metro Week to run several of the Metro pictures thereby giving their patrons more opportunity to see the popular offerings of the company.

So widespread was the general satisfaction that numerous houses to meet the demand of their patrons have booked additional Metro offerings and are continuing their run of the big company's pictures.

The hearty support given Metro Week by the newspapers is considered by Metro officials as a tribute to the efforts of the company to produce only the highest grade of pictures for the screen.

In Baltimore, Md., both the Sun and American carried pages of display advertising showing that of the 100 theatres presenting motion pictures in that city forty-seven observed Metro Week. This is a record showing in view of the fact that of the 100 theatres, due to the competitive zones there are normally only thirty-eight presentations.

## Samuels Returns

Sig Samuels, who is building the magnificent Metropolitan Theatre in Atlanta, has returned from a six weeks' trip through the Middle West.

## Meade Named

C. A. Meade, formerly sales manager for Vitagraph, has been appointed Atlanta branch manager for Pearce Films, succeeding Earl Holt. Meade was up to January secretary for the B. P. Price Company in New York City, but has had previous experience in the southern film field.

# Comprehensive Press Book to Be Issued for "See My Lawyer"

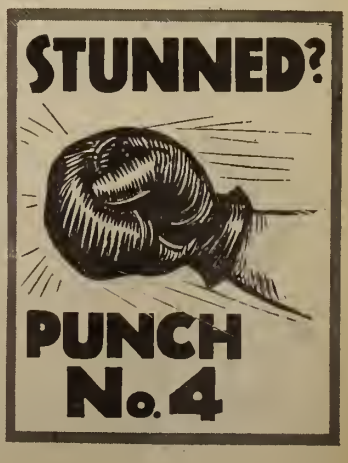
For the exploitation of "See My Lawyer," the Al Christie super-special comedy production which is to be distributed by Robertson-Cole, and which will be released shortly, a very extensive exploitation program has been arranged, it is said. This is being embodied in the handsome press book which Robertson-Cole is about to publish on this subject.

The theme of "See My Lawyer" relates the efforts of a young man to get on the market an "artificial rubber" made by a machine in which he has great faith, but which later turns out to be a fake. Consequently, the idea of "artificial rubber" plays the prominent part in the exploitation.

A novelty in the exploitation is the introduction of "Lawyer's Night." From the local Bar Association is obtained the list of the lawyers of the city, and they are mailed invitations to attend the performance free on a given evening. This will be productive of considerable publicity in the newspapers.

## Praises One Reelers

F. J. Fegan, of the Independent Film Company of Missouri, has received a letter from William Goldman, manager of the Missouri Theatre, congratulating him on the Kineto Reviews and Sport Pictorials which his company is handling.



# *Charles Ray Films Satisfy All Audiences, Says Picture Expert*

Charles Ray is one picture star who is "right after the hearts" of persons whose judgment is sought in the selection of films for non-theatrical entertainments. So says Catherine F. Carter, consulting motion picture expert, who passes on films suggested for use in the New York public schools and who arranges programs for parties, churches and community centers as well.

"Mr. Ray's films are suitable for any company," says Mrs. Carter, "for adults or for children, for school classes or gatherings of immigrants. They are clean, live, wholesome and typical of the true America, which is one of the most important points of all. Sometimes one sees pictures that are morally unobjectionable but are not to be recommended because they are tame and uninteresting. There are no Ray pictures of this kind. While free from bad qualities, they combine the good ones. They are full of action and make a person think as well as enjoy."

Mrs. Carter is a member of the curriculum committee of the Visual Instruction Association, which recommends films for use as aids to instruction in the schools. Frequently, however, she is consulted singly when pictures are required on short notice, and Dr. Ernest L. Crandall, director of the bureau of lectures of the New York City Department of Education, has written expressing implicit confidence in her judgment. When she opened an office as a consulting motion picture expert her work was unique.

### *Selects Charles Ray*

One day last autumn the principal of a public school telephoned to Mrs. Carter and asked her to name a star whose pictures would "do" for a children's entertainment. "Charles Ray," came the response, unhesitatingly. A Ray film was used, and principal, teachers and pupils were so pleased that Mr. Ray was proclaimed the standby for the future entertainments in that school. Within two months three special programs were given there and at each of them the picture feature was one of the Ray successes.

*THE FAREWELL*
*Scene from "Bob Hampton of Placer" made by Marshall Neilan to be released by First National*

*Important*
Read pages 404, 405, 406, 407 and 408.

# *Hodkinson Terms "Other Woman" Strangest Story Ever Screened*

"The Other Woman," which will shortly be released by Hodkinson, has been termed by members of that organization "the strangest story ever screened." The suspense is maintained throughout and it is replete with big dramatic punches, it is announced. Edward Sloman, the director, has preserved all the mystery which Nora Davis, the author, wrote into her novel, which was a "best seller."

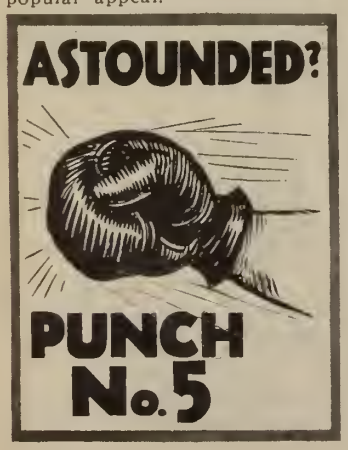
J. L. Frothingham, the producer, is said to have given to the story not only a sumptuous mounting but a fine cast of players. The leading male role has been entrusted to Jerome Patrick, who has scored on stage and screen. Mr. Patrick will be remembered as the young lieutenant in Belasco's stage play, "Marie-Odile," and more recently as the leading player in Realart's picture, "The Furnace." William Conklin has another important role. Other artists are Helen Jerome Eddy, Jane Novak and Kate Price. Helen Jerome Eddy registered again playing opposite Sessue Hayakawa in "The First Born." Jane Novak needs no introduction, for she is known in every town big enough to boast a picture theatre, while Kate Price is one of screendom's veterans, having served her apprenticeship in the old V-L-S-E days. Little Frankie Lee, a child player of rare ability, lends his talents in a most sympathetic role.

# *Exploitation Possibilities in Vignola's "Straight the Way"*

Robert G. Vignola's current special production made for Cosmopolitan and released through Paramount, "Straight Is the Way," is meeting with enthusiastic reception by exhibitors throughout the country, according to reports from the Paramount exchanges. Released on March 6 for general distribution, the Vignola picture has been "rushed" by exhibitors who endeavored to obtain early showings because of its exploitation possibilities and elements of popular appeal.

The principal elements of exploitation interest are Robert G. Vignola, who directed the picture and who is widely known as one of the screen's most successful producers; Frances Marion, who made the scenario and who ranks second to none among screen writers, and Ethel Watts Mumford, noted novelist, who wrote the story. Another point of general public interest is the cast which includes such popular players as Matt Moore, whose performance in "The Passionate Pilgrim," another Vignola production, placed him in the forefront of screen luminaries; Gladys Leslie, George Parsons, Mabel Bert, Henry Sedley and Van Dyke Brooks.

Because of the nature of the story, which is satirical comedy, on crooks, ouija boards, and "the old homestead," there are opportunities galore for presentation spectacles, stunt exploitation and unusual advertising and publicity.




## *New Addition*

In Statesville, N. C., the recent addition to the string of the Roland G. Hill theatres is the Crescent, formerly owned and operated by Ross Barkley.

# *"Tall Timbers" by Dr. Scherer, to Have Wallace Reid as Star*

From the office of Paramount "Tall Timbers," by James A. B. Scherer, will shortly be put into production at the Hollywood studios as a forthcoming Paramount picture for Wallace Reid.

"Tall Timbers" is the first photoplay from the pen of the first college president to resign his college position in order to write for motion pictures. James A. B. Scherer surprised the educational world recently when he abandoned the presidency of California Institute of Technology to join the writing staff of the Famous Players-Lasky Corporation.

Officials of the organization are highly enthusiastic over Dr. Scherer's story and are firm in their belief that it reaches a high-water mark in the new advanced epoch of motion pictures.

Recently Dr. Scherer left Hollywood for a short trip East to gather data for a story he is writing based on the textile industries of the South. This offering will be watched with interest, as Dr. Scherer is an international authority on cotton. His "Cotton as a World Power" is the last word on the subject from an economic standpoint.

*"DON'T KILL ME YET, I'LL TELL THE TRUE STORY"*
*A tense moment in "Sunset Jones," which is released by American Film Company*

# In the Independent Field

By C. S. SEWELL

## Baum Closes Seven Contracts on Joan and Six on Equity Features

Louis Baum, sales manager of Joan and Equity Pictures, has returned from a two-months' trip with seven contracts from state right buyers for Joan productions, in addition to six contracts on Equity's "Keep to the Right" and "Whispering Devils." He visited Atlanta, Dallas, St. Louis, Louisville, Davenport, Detroit and Kansas City. The pictures that Baum sold for the Joan Film Sales Company were "The Invisible Ray" serial starring Jack Sherill and Ruth Clifford, the series of twelve Billy West comedies and "She Played and Paid," a five-reel feature starring Fannie Ward.

"The Invisible Ray" serial was sold to Skouros Brothers of St. Louis for Missouri and Kansas, and to Lee Goldberg, of the Big Feature Rights Corporation, of Louisville, Ky., for Kentucky and Tennessee. The twelve Billy West comedies were sold to the Reelcraft Film Company, of Davenport, Ia., of which C. C. Bridwell is the head, for Iowa and Nebraska; and to Merit Film Company, of Detroit, for Michigan. The Standard Film Corporation, of Kansas City, Mo., bought "She Played and Paid" and "Whispering Devils" for Kansas and Missouri.

The seven sales above described were all made within four weeks, as the first month of his trip Louis Baum spent with the Equity star, Clara Kimball Young, in Houston, Dallas and San Antonio, Texas, where she made personal appearances.

Baum reports he found conditions in the independent field had greatly improved and theatres are returning to their normal number of bookings and were paying more for rental than some months ago. The Southern and Middle West territories, he states, are doing exceptionally well.

Frank J. Warren, who bought "She Played and Paid" for Kansas and Missouri, is preparing a drive on the sale of this Fannie Ward feature. The sales here reported combined with those previously made on the Joan pictures amount to an average of 90 per cent of the country. Baum has now left for Canada, where he will negotiate for the distribution of Equity and Joan pictures in the Dominion.

*THERE'S A REASON*
*Pete Morrison in a two-reel western for Tattenham Productions*

## Music for Short Subjects

ANOTHER step forward in the handling of short subjects has just been made, and the credit goes to an independent company ,the Kineto Company of America, Inc., which is responsible for a move which should be of material assistance to theatres that realize the importance of short subjects and that they should not be treated simply as fillers, but have a definite place on the house program and are entitled to the same kind of presentation as the feature.

The step taken by the Kineto Company in announcing that music cue sheets will be available on all Kineto Reviews is a decided innovation, and it is believed that this is the first time that this service has been provided on subjects of less than regular feature length. What adds additional interest is the fact that the Kineto Reviews are only one reel in length.

Kineto also goes even further by announcing that not only will this music service be available, but that three different styles of cue sheets, suitable for different class houses, from the smallest with only a piano, to the largest with a symphony orchestra will be furnished, and they will be prepared by a well known musician.

The Moving Picture World welcomes this step and congratulates the Kineto Company of America on taking this action. We believe it will prove a decided boost for short subjects and that it might well be followed by other companies. The importance of incidental music in the handling of features has long been recognized and cue sheets or music scores are provided in practically all instances. To a corresponding degree it is just as important for a short subject, and the action of the Kineto Company is a recognition of the action which has been taken by many theatres on their own initiative by providing appropriate musical setting for this class of films, but has the advantage of making this service available to all classes of houses.

C. S. SEWELL.

## "You Find it Everywhere" to Be State Righted by Howells Co.

The Howell Sales Company, Inc., has obtained the world's rights to a five-reel feature entitled "You Find It Everywhere," starring Catherine Calvert and Herbert Rawlinson, which it will distribute on the states rights market.

The picture is adapted from a Saturday Evening Post story by Booth Tarkington and Harry Leon Wilson called "The Gibson Upright." It was produced by the Outlook Photoplays, Inc., under the direction of Charles Horan.

This is a story of man's eternal struggle for his rightful mate.

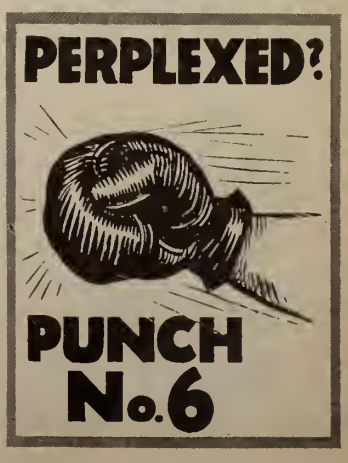
Attractive paper is being prepared, including one twenty-four sheet, one six-sheet, two three-sheets, two one-sheets and a half-sheet window card. The selling will be under the direction of William Fait, Jr., and the advertising publicity and exploitation under T. O. Eltonhead.

## Main Title in Natural Colors

Plans are being made by the Howell Sales Company, Inc., to have the main title of "The Hope Diamond Mystery," the fifteen-episode serial featuring Grace Darmond, done in natural color photography. It will be a reproduction of the six-sheet executed by a well known artist and represents a diamond seven feet wide and four feet high with a head of Grace Darmond superimposed on the centre facet.

## Three Feature

Prints of three feature productions, two six-reelers and one five-reeler, have been received by Edward L. Klein. They are announced as being strong dramatic subjects and the forerunners of twelve to be issued within a year.



# In the Independent Field

## *Victor Kremer Reports Heaviest Business in Company's History*

Victor Kremer reports that notwithstanding reports of depression in certain quarters the past week has been the biggest in point of business in the history of his company, and there has been an unusually large number of sales and inquiries for the new Texas Guinan series and for the racing drama, "The Handicap," the Guinan series proving the most popular ever handled by his company.

Mr. Kremer points to the fact that there is no abatement in the demand for western pictures, which he found to be so heavy several months ago as to prompt him to make the series of features starring Miss Guinan, and also calls attention to the fact that the popularity and heavy demand for this class of subjects is shown by the number of companies that are now announcing westerns.

It is announced that "I Am the Woman" will be given a private showing in a few days and it is expected that it will be shown on Broadway within a short time.

A heavy demand is also reported on "The Handicap," which has been booked on the Loew circuit in New York, particularly from the Middle West, where there have been several requests for return showings, while the success of Charlie Chaplin's "The Kid" has had a tonic effect on the Chaplin reissues.

## *Feature Made by Cyrus Williams Offered by Meyer Schlesinger*

Meyer B. Schlesinger has acquired world distribution rights to "Things Men Do," adapted from the novel "Into the Light." This picture was produced by Cyrus J. Williams, who is also making a series of two-reel westerns which are distributed through Pathe exchanges, and is the first of a series of independent productions which it is announced Mr. Williams contemplates making for independent distribution.

The story is built around a young girl in a country town who is continually subjected to humiliation by her brutal step-father. Her sweetheart finally strikes the step-father when he lashes the girl unmercifully. From this point the picture deals with the story of those three characters.

It is described as a story of human foibles and heartaches and one that will bring a lump to the throat and a smile to the cheek. The cast includes Patricia Palmer, Edward Hearn and Gertrude Claire. Robert North Bradbury is the director.

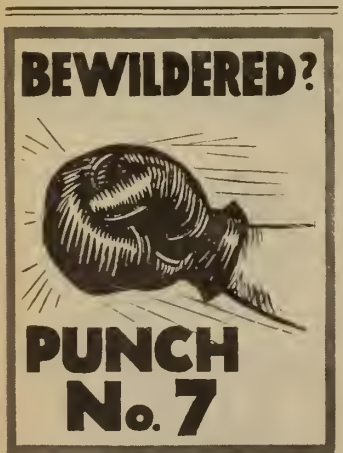
## *Oscar Apfel Is Now Producing Feature Film for New Company*

Associated Photoplays has sold its franchise for eastern Pennsylvania and southern New Jersey to the Twentieth Century Film Company, Inc., of Philadelphia. The first picture to be released will be "The Ranch of the Wolverine," starring Helen Gibson.

Classic Dramas, a corporation recently organized in New York, has entered the independent producing field, and a large number of players are now at work on the first production under the direction of Oscar Apfel.

R. W. France, who is head of the organization, is also vice-president and general manager of Blazed Trail Productions and has installed the company in the Blazed Trail production studio at Gloversville, N. Y. The first production is well under way, to be followed by three more, one of which is now in work. Because of the nature and elaborateness of the subjects it is not expected that more than this number will be completed during the first year.

The scenario for the first picture is by L. Case Russell, and the cast includes John Lowell, Kempton Greene, Nell Clark, Evangeline Russell, Charles Mackey, James Phillips, Charles Beyer, Bob Hamilton, Richard Carlyle, J. Norman Wells and Ivy Ward. Joseph Settle is cameraman.




## *New Company Buys New England Rights to First Plymouth Film*

Plymouth Pictures, Inc., announces it has sold New England rights for "Every Woman's Problem" to the newly organized Cosmopolitan Film Company, of Boston, and Robert Cobe, general manager of Cosmopolitan, states it will be the company's first offering and will be released about April 1.

Mr. Cobe further announces that his company will confine itself to a maximum of twelve independent features a year and each will be backed by an intensive sales and exploitation campaign ,and that he and his associate, Mr. Goodman, were impressed by the calibre of "Every Woman's Problem" on seeing a trial showing at a theatre in Boston, and signed the contract with Mr. Levine within an hour after viewing the picture.

Cosmopolitan is now arranging for a series of first-run showings in the principal New England cities and will be assisted in exploiting the picture by A. W. Sobler, director of publicity.

### *Rapid Sales*

Jacques Kopfstein reports rapid progress in disposing of territory on the six features produced by the U. S. Amusement Corporation. The first one to be released will be "The House of Cards," which in its re-edited and revised form will be known as "Aching Hearts." The production was directed by Alice Blache and Frank Mills and Catherine Calvert are the stars.

## *Nathan Hirsh Offers Reissue of "East Lynne" Made by Biograph*

Nathan Hirsh, president of the Aywon Film Corporation, has acquired the rights to the re-created Biograph production of "East Lynne."

This production is announced as all-American, acted and directed by Americans and filmed in this country. It is based on the well known stage play that has been a decided success for generations.

Directed by Travers Vale, this production includes among its cast Louise Vale, Alan Hale and Gretchen Hartman, with Kate Bruce as the mother.

## *Greater Features Buys Lubin Film*

Bert Lubin announces he has sold to Greater Features, Inc., of Seattle, the Washington, Oregon, Montana and northern Idaho rights on "West of the Rio Grande," his second Allene Ray feature, also that arrangements have been completed for national publicity on this production and "Honeymoon Ranch."

Both pictures are being advertised in the Brewster publications, "Shadowland," "Classic" and "Motion Picture Magazine," and the forthcoming issue of the "Classic" will carry a full page and sigle column ad on each picture as well as a two-page interview and several camera studies of the star.

## *S. and E. Concludes Big Foreign Sale*

S. & E. Enterprises has sold rights to the series of two-reel Midget Comedies and "Cowboy Jazz" to David Mundell, of Scotland, for the Kingdom. Mr. Mundell has also closed a deal with Artclass Pictures Corporation for "It Might Happen to You" for the United Kingdom. This picture is distributed in the United States by S. and E.

"It Might Happen to You" has been sold by S. & E. to Greater Features, of Seattle, for Washington, Oregon, northern Idaho and Montana.

## *C. B. C. Preparing French Feature*

Editing and re-titling of "The Nightingale of Paris," the French picture featuring Zany Mieus, the French star, which is to be distributed to the American state right market by the C. B. C. Film Sales Corporation of New York, has been begun and the titles changed and Americanized to give the picture a greater value for release in America. This is being done because, while Joe Brandt and Jack Cohn believe that while the foreign-made picture has a great box office value in America, there are certain elements which the American public demands in all its pictures.

A
GOLDWYN
PICTURE
A
TALE
OF
TWO
WORLDS

EMINENT AUTHORS
PRESENT

# A TALE OF TWO WORLDS

AN ORIGINAL PHOTOPLAY BY
GOUVERNEUR MORRIS
DIRECTED BY
FRANK LLOYD

A notable cast includes Leatrice Joy, WallaceBeery,J.Frank Glendon, Irene Rich, Edythe Chapman, Louie Cheung, E. A. Warren, Togo Yamamato, Ah Wing, Goro Kino and hundreds of others.

A GOLDWYN PICTURE

## A Modern Drama Of Love, Mystery And Revenge In San Francisco's Chinatown.

Think of the appeal it will make to your patrons, this heart stirring drama of Frisco's famous Chinatown, with its fascinating story, its superb cast, its hundreds of picturesque Oriental performers and its wonderfully romantic backgrounds.

Gouverneur Morris has never written a better story—Frank Lloyd has never made a better production—exhibitors have never been offered a better attraction for the box-office!

*A Goldwyn Picture*

"A TALE OF TWO WORLDS"

EMINENT AUTHORS PRESENT

GOUVERNEUR MORRIS' FAMOUS STORY

# A TALE OF TWO WORLDS

A FRANK LLOYD PRODUCTION

A GOLDWYN PICTURE

*George R. Moore, Lion and Royal Theatres, Bellevue, Ohio—*
*"First National pictures are popular here and never fail to get the business. That's the reason I got a franchise."—AND THAT'S ANOTHER REASON WHY*

THE OATH

There'll be a Franchise everywhere

# "A Hilarious Super Comedy"

—*New York Tribune.*

"The Mack Sennett rollickers made the Strand audience hoarse from laughter. A picture of matrimonial earthquakes."—*New York Herald.*

"A hilarious super comedy. Acting is broadly humorous and at the same time approaches higher comedy standards."—*New York Tribune.*

"More of a story than usual and more than the usual amount of funny situations."—*New York Telegraph.*

"A snappy comedy—a gay affair with a bit of seriousness tacked on enacted by high powered steppers."—*New York Journal.*

"A rush of comedy situations. New stunts that are uproarious."—*New York Evening Mail.*

"Full of fun. For sure absurdity Mack Sennett is not approachable."—*New York Post.*

"Squads of Sennett fun wizards, whizzing about in a state of explosive matrimony. It makes you dizzy by its speed, but you recall that you laughed a mouthful."—*New York Sun.*

"An excellent comedy."—*New York American.*

"Mack Sennett's funniest five-reel film. Rich in amusing travesty with a laugh in every flicker."—*New York Evening Telegram.*

*Speaking of*

## Mack Sennett's

presentation of

## "Love, Honor and Behave"

with Charles Murray,
Phyllis Haver and Marie Provost

## 5—Rollicking Reels—5

A Mack Sennett Production

Cinematographers: J. R. Lockwood and Perry Evans

Special Photography by Fred Jackman, A.S.C.

A FIRST NATIONAL ATTRACTION

Rolfracket Prints

FIRST NATIONAL PICTURES

NORMA TALMADGE

in some striking scenes from her next release for Associated First National Pictures, Inc., "The Passion Flower," adapted from the play by Jacinto Benavente, as presented by Joseph M. Schenck and directed by Herbert Brennon.

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

MARCH 26
1921

# *The Open Door Policy*

THERE is nothing in the moving picture business that needs to be hidden, and there is nothing about the screen that calls for secrecy. Between frankness and open dealing on the one hand as against the secret arguments, the concealed deal, the behind the scenes dicker on the other, there can be no argument. The open door policy for our business is the best.

This is the policy which has been adopted by the big majority of the responsible producers and distributors, and the first step was made evident by the frank publication of the thirteen points of pure production which have been accepted and adopted as the producing rules for the screen.

The second step was the open conference held on Monday in the rooms of the National Association between Dr. Wilbur F. Crafts, of the International Reform Bureau, and the leaders of other reform organizations, and the representatives of the producers and distributors.

The discussion was informal and without hindrance. Every man and every woman present was invited to express opinions or to offer suggestions which would aid in solving a problem with which the industry is just as fully concerned as the public—namely, clean pictures.

The result was a splendid start along the road of co-operation toward a common end for the common good. The practical results of the conference and of this open door policy were these:

**An understanding between the industry's leaders and the reform leaders that each was committed to a clean screen.**

**An understanding that it was the substance and not the manner of arriving at the solution that was wanted by both sides—or now, let us say, the combined sides.**

**The first real start against censorship as a legal corrective and for an amplification of the present penal code to make it easy to stop bad pictures and yet not dwarf and paralyze a growing art.**

**An informal truce between Dr. Crafts' organization and the industry, and the stopping of agitation for a nation-wide censorship, in order to give time to the industry to put into effect its own corrective measures.**

If this accomplishment is not the greatest day's work in the history of moving pictures we call for a record that will excel it.

We have not reached perfection in moving pictures nor are all engaged in our business without fault, but we have started the first really constructive anti-censorship and pro-decency campaign.

This is the evidence of progress. It is the time when petty men who spend their time carping and whispering poison into the ears of the many, are to become less and less popular, because with the open door policy the light of truth will show who are to be trusted; who are the real friends of the industry in all of its elements and who are the selfish agitators who seek to rule.

The day will be known as Big Monday in our business, for it marks the practical operation of a new order of events. A fine screen and a wonderful influence is to be farther perfected and everybody in the world will be the better for it.

Arthur James

# *Brady Speaks Out to the Industry*

## *Gives Credit to Men Who Are Doing Constructive Work and Recites the Facts As He Finds Them*

William A. Brady, president of the National Association of the Motion Picture Industry, has returned from his 10,000 mile tour of the west and middlewest. He visited sixteen states where legislation hostile to the screen was pending, appeared before many legislative bodies, exhibitors and exchange organizations, discussed the problems of the picture business with hundreds of prominent statesmen and leaders of industry, and returned with a thorough first-hand knowledge of conditions which confront the picture interests in the states he visited.

The purposes of Mr. Brady's trip were primarily to combat adverse legislation and to emphasize the wisdom of all factors of the industry getting together for the common good. He preached organization wherever he went—organization of a kind that will enable every branch of the business to function together for the benefit of all, eliminating petty differences and enmities and facing with a united front the problems as they arise.

In discussing conditions as he found them, Mr. Brady said that the professional agitator must be driven from the picture industry if it is to thrive and prosper. He stated that no constructive move in the direction of a powerful and permanent organization can be made until that is done.

*Industry Must Organize*

"All other big business operates along the lines of thorough organization, with all branches functioning together in harmony," he said. "The time has come when the motion picture industry must, for its own protection, organize itself in a similar way. Everyone realizes this and understands its importance. And everyone is ready for it. It only remains for proper plans to be arranged to bring it about.

"In all big enterprises there must be one central head or central committee to pass upon matters of vital importance—similar to that of the American Federation of Labor, where all business disputes and differences are settled by arbitration, with smaller arbitration boards in every territory or zone. This can well be applied to the motion picture industry, so that the interests of the weak can be protected.

*Taught Dissatisfaction*

**"The small exhibitor has just as much right to a square deal as the big and powerful one. He can get it through the proper organization of the industry in such a way as I have suggested. As conditions are at present, the smaller and poorer exhibitor is being taught dissatisfaction and destructive methods. But the big and strong men in the industry are ready and willing to lend a helping hand to those who are not strong.**

**"The difference of opinion about uniform contracts and advance deposits can readily be ironed out when professional agitators are eliminated and the industry is organized along the lines of other great businesses."**

Mr. Brady said that the right steps have been taken in this direction in many states he visited where a strong measure of co-operation exists between exhibitors and exchange organizations—all working amicably together for the common good. This, he said, was particularly noticeable in Minnesota, Wisconsin, North Dakota, California, Utah, Idaho, Colorado and several other states.

*Working in Harmony*

In Minnesota Mr. Brady found all branches of the picture industry working in complete harmony, largely through the efforts of Benjamin Friedman, president of the Minneapolis Film Board of Trade, Theodore L. Hays, of the Finkelstein & Ruben organization, and W. A. Steffes, president of the United Theatrical Protective League. These men were of great aid to Mr. Brady during his visit there.

In Nebraska effective organization work along the right lines is being accomplished largely through the activities of Stuart Gould, business representative of the Motion Picture Theatre Owners; President Premer of the same organization, Jane Bowen, secretary of the Omaha Film Board of Trade, and others identified with the exhibition and distribution of pictures in that territory.

In Missouri S. J. Baker, manager of Associated First National Pictures, Inc., and several other representative exhibitors and exchange men were found to be functioning effectively by Mr. Brady. In South Dakota he found that the burden of the fight for freedom of the screen has been borne for many years by J. E. Hipple, of Pierre, who co-operated heartily with him during his visit to that town.

*All Helping to Fight*

In North Dakota, he found a well-organized body of exhibitors and exchange men, all of whom were on the job to combat hostile legislation.

In Montana W. L. Marcus, representing the exchanges, Rolla Duncan of the Regent Theatre at Billings, and several wide-awake exhibitors of Butte, together with William Meyers of that city, were among those who were found to be doing all within their power to protect the interests of the industry in that state.

Claude Jensen and his partner, Mr. Von Herberg, together with J. A. Koerpel met Mr. Brady in Seattle. Assisted by other exhibitors and exchange men, they have accomplished much in presenting an effective showing against measures which seek to restrict the freedom of the screen in the state of Washington.

In Oregon Mr. Brady found Mayor Baker, of Portland, a good friend of the industry, and Jensen and Von Herberg doing all within their power to build up the industry's organization there.

*These States Well Organized*

One of the strongest state organizations encountered during the trip, one in which all branches of the picture interests are represented, exists in San Francisco. The relations between the Allied Amusement Industries of California, Eugene H. Roth, Ackerman & Harris, Judge I. M. Golden and the exchange organizations are harmonious and effective. The same was found to be true in Los Angeles, although Mr. Brady says that a strong effort should be made to bring the actors and independent producers into line. Mr. Garbett and A. P. Michael Narlian, secretary of the Los Angeles Film Board of Trade; Thompson Buchanan, of the film writers, and William A. Taylor, of the directors' organization, met Mr. Brady there and showed him the effective work that has been accomplished by this organization in establishing harmonious results between producers, distributors and exhibitors.

In Utah, Idaho and Colorado, Mr. Brady says the industry is magnificently organized, all working together for the common good.

*Many Influential Friends*

In the West he found the industry has many friends among the men in high public office who are helping the

# Reporting His 10,000 Mile Trip Results

## All Problems Will Be Solved, He Says, When Professional Agitators Are Driven Out

picture men solve the problems that beset the business—such men as Mayor Rolph of San Francisco, Attorney General Wellington Rankin of Montana, Governor McKelvie of Nebraska, and Governor McMasters of South Dakota, with all of whom Mr. Brady discussed the affairs of the industry during his trip.

"In the West the picture industry will have its greatest growth in the future," said Mr. Brady. "In many places, however, I found men who had large investments in picture theatres refer to the business as a side line, ready to blow up at any moment. They do not realize that they are a part of a great industry in its infancy, and not a game that may be raided at any moment—an industry mightier in its power than the newspaper and which already ranks fifth among the great industries of the nation.

*Overlook National Needs*

"I also found a well defined inclination among many picture men to overlook the great national needs of the industry and to concern themselves only with their local needs. These men must rise above this short-sightedness and pull with us all in the great national development of the motion picture industry.

"In every state and in every community there are groups of bright young men ready and waiting to be organized whose sphere of usefulness will be found in every city, town and hamlet throughout the land.

"The industry now is facing many perils. Censorship is only one. There are persons and interests who are growing jealous of the popularity of the motion picture and who seek to destroy it. We can fight them successfully only by organization of the most comprehensive kind—an organization as complete as that of Henry Ford or of the Standard Oil or the Texas Oil Company, with service stations everywhere—even on the desert."

*Same Old Arguments*

One necessity for immediate and thorough co-operation between all branches of the picture industry was found by Mr. Brady in the brand of organization that apparently exists between the group of censorship and blue law advocates throughout the country.

"I was amazed to discover," he said, "that no matter where I went these self-appointed saviours of the public soul used the same arguments. They varied hardly a word, and their campaigns merely started with arguments.

"I saw legislators hooted in the halls state capitals by organized bands which seemed to me to have been rehearsed for the part they were playing. When so-called reform measures were under discussion in legislative chambers the galleries were invariably packed, and everywhere there appeared to be a claque of iron-palmed men and women who knew perfectly why they were there and operated accordingly. In practically every state capitol I visited I got the impression that every move made by these self-appointed guardians of public welfare was staged in advance, and well staged.

*"An Indigo Millennium"*

"No one who has not been through the country recently can appreciate what these fanatics purpose and what they are already to an alarming degree acomplishing. Their determination to be the sole arbiters of the pleasures of your life and mine goes far deeper than the censorship of motion pictures, Sunday closing of baseball and the like. Those things, in their master minds, are merely the beginning of an indigo millenium in which they see themselves crowned with blue halos. Recently in both North Dakota and Utah bills were passed prohibiting men smoking in public. That is an example.

"They are amusement haters, pirates whose prize is the public's pleasure, and they must be called to time. The only laws they recognize as safe are those they draft themselves. Their attitude toward the motion picture, for example, is indicative of this. During the war there was no question of legislation affecting the screen. It was daily proving its worth as a morale builder to millions of troops in France.

*False Reasoning*

"But because in the opinion of these folk the motion picture since the war has suddenly developed faults, the vast majority of which they have been unable to advance, except to their own satisfaction, it follows that what on the screen educates and instructs cannot perform those vitally important functions except at the dictation of these people. Why? There is no answer, except that that is the line of reasoning on which their campaign is being conducted. It is thoroughly false, and the sooner the Americans awake to that fact the better for them.

"The public conscience is sometimes slow to awaken. We are for the most part an easy-going folk. We don't take things seriously until they become so serious in themselves as to precipitate a crisis. That crisis, in connection with this alleged reform agitation, in my opinion is here now, and once the American public awakes to a full realization of what this mad minority is trying to put over on them, we may hope for a nation-wide wave of wrath that will put the blue laws and their backers where they belong.

*No Attempt at Evasion*

"And down under that wave, I believe, will go those politicians of high and low degree, who as a matter of political expediency or what not, are catering to the advocates of a sour Sunday and a woe-begone week."

Mr. Brady, during his trip, told many groups of exhibitors that there was no desire on the part of the producers and distributors to evade responsibility for certain improper matter that has occasionally crept into the screen.

**"But there is no producing company in this country that can enforce a contract for an indecent subject," he told them. "It is not fair for you to attempt to alibi yourself and to say it is up to the producers alone. It is really up to you. You say you control the screens. Then don't allow anything to be shown upon them that would stamp you as a law breaker. You have as much right to arrest a film as the police authorities have to arrest you for showing it.**

*The Exhibitor's Responsibility*

"Every exhibitor in this country has a great moral responsibility. He can become an instrument for far reaching good in his community. And thousands of exhibitors are doing so. They are co-operating with the churches and civic societies for the public good, they are giving special performances for children under the auspices of local associations, aiding in community undertakings, and in many other ways winning the respect and love of the people with whom they come in daily contact. But there are more exhibitors who are not doing these things."

Mr. Brady has not yet completed his tour. He will start shortly upon a swing which will take him to a dozen or more states in the South and Southwest, where he will spread the doctrine of co-operation and organization, and will also oppose censorship measures.

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## Julius Trinz Dead

Julius Trinz, one of Chicago's most popular managers, died Monday, March 7 of pneumonia. Mr. Trinz was a nephew of Joseph Trinz, of Lubliner and Trinz, and was well liked for his sunny disposition and good nature.

# *Nationwide Censorship Agitation*

## *Reformers Agree to Give Industry Time to Set Its House in Order For a Clean Screen*

Well, the Industry has met Crafts, and Crafts has met the Industry face to face. Reform has sat down at the conference table with the Screen and each has come away with the thought that neither wears horns and hoofs.

A constructive program has been decided on. The Crafts' reform organization has agreed to stop its agitation for a nationwide censorship of moving pictures to give our own industry a chance to make its own reforms in its own way. It was definitely established that the form was unimportant but that the substance was the thing that all were concerned about.

In other words, it's not censorship that is insisted upon if clean pictures can be assured by any other method that will not hobble and paralyze the growth of the screen. Dr. Crafts went on record in favor of such a program and the benefits possible as a result of this conference can hardly be measured.

Well intentioned but timid men have felt that the Screen committed a blunder when the heavy majority of the producers and distributors made public the fact that the moving picture business was setting its house in order and insisting that the screen be made one hundred per cent. clean instead of ninety per cent. clean.

They felt that this would be giving material to the enemy—namely, the pro-censorship reformers who would use each point as a heavy gun to shoot the Screen full of holes and destroy it. A number were afraid, and many good men were among them, that such a course was the last thing the industry should pursue.

But the frank and open program was followed as it was felt that the Screen was big enough and clean enough and fine enough to take the whole world into its confidence and proceed with all lights lighted.

Following the announcement of the program for clean productions that were 100 per cent. clean, Dr. Wilbur F. Crafts, the active head of the International Reform Bureau, and the man who has gained national fame as the high priest of reform, was invited to meet the industry's leaders for an open conference on Monday at the National Association's rooms. The suggestion came from Benjamin B. Hampton and was acted on promptly by Dr. Crafts and the Committee of Fifteen who had signed the production program announcement.

It was apparent that Dr. Crafts, as an old campaigner, was taking no chances of being found alone in the den of the screen devils, for he brought with him a full representation of all the reform organizations within reach and invited the daily newspapers to the party.

William A. Brady, on behalf of the National Association of the Motion Picture Industry, threw the meeting open wide and barred no one who came. Judge Hendrick presided and Dr. Crafts was invited to speak first. He reviewed his extensive correspondence with Mr. Hampton, speaking as follows:

"As this conference has been arranged on the initiative of B. B. Hampton, of Los Angeles, who can not be present, in consequence of considerable friendly correspondence with me, it will be appropriate to read main points of his article in Pictorial Review and his subsequent telegrams and letters and my replies, that it may be seen to what extent we agree as a basis for further discussion here today.

"Though Mr. Hampton has conferred with Mr. Brady and other leaders, he speaks on his own responsibility, and so do I in what I have written in this correspondence. How far the others on either side will endorse the details of our statements this conference will help to show, but it will at least afford a starting point."

### *Quotes Hampton*

Dr. Crafts read representative extracts from Mr. Hampton's article and letters which, first of all, admitted there is "too much sex stuff" in the movies, and second, blamed it on the public, and third, declared the remedy should be public opinion organized by women's clubs. He also read from Mr. Hampton's famous telegram of twelve hundred words urging that police powers should also be invoked in cities and arguing that censorship was too indefinite, to which he was opposed in every form, local, state, and national. Dr. Crafts read his last letter, mailed today, as his reply to Mr. Hampton, agreeing on some points but disagreeing as to possibility of making all movie men do right without use of law.

### *"Generous and Frank Confession"*

"At first there was a disposition among certain groups of motion picture men to sandbag Mr. Hampton for telling the truth, but I am glad to see the other leaders of the profession have joined in the **generous and frank** confession that the faults against which the intelligent public is protesting all over the country are real and should be abolished. The thirteen points on which reforms are promised by eighteen producers, said to make 80 per cent. of the films, is, of course, a general confession that those thirteen improper kinds of films have been exhibited. I shall consider this proposition again favorably among remedies proposed, but I cite it here only to dispose conclusively of two claims made by extremists who will admit no defects and seek no betterment. In the face of these admissions of thirty companies during a period of seven years that pictures are in serious need of reform, the man who says 'the movies are all right,' simply advertises himself as all wrong. And the man that says the National Board of Review is all right, which has approved practically all the films that these thirty companies have condemned, is beyond the rights of argument.

### *Ignores Board of Review*

"It is noteworthy that in all Mr. Hampton's article and two long telegrams and a dozen letters and statements and bulletins he never once uses the sophistry many others have employed that there is no need of city, state or national censorship because the National Board of Review can be relied upon to faithfully censor its own paymasters. I believe it will be a waste of time to try to justify this board, to which I have devoted but two sentences. More practical work confronts us today, namely: to state at once in what points I have accepted suggestions of Mr. Hampton as a basis of discussion, that we may see how many here of those in the business and those outside who seek only its good and that of the public, may agree to these points, and how much farther

# Halted By Conference with Crafts

## Decisions of Supreme Importance to the Industry and to the Public Are Reached

we may be able to go in practical co-operation, particularly on the basis of the thirteen points of agreement in the art and industry.

*Suggestions Adopted*

"The following suggestions of Mr. Hampton adopted, with amendments, are as follows:

"1. Mr. Hampton says in his magazine article that public sentiment should be mobilized by women's clubs and otherwise to clean the movies. Dr. Crafts approves this plan, which he regards as needed, whatever law may do, urging women to organize a 'buyer's strike' in good families that will bring motion picture theatres that insult womanhood and corrupt youth and manhood to terms, as profiteers were brought down by the recent nation-wide 'buyer's strike' on clothing.

"2. In Mr. Hampton's first telegram, of January 27, 1921, he urged local 'police powers' should be used against bad films, and this, too, Dr. Crafts approves as most desirable, whatever else may or may not be done. Especially he urges that in licenses for shows there should be a contract in which the license agrees specifically to avoid the thirteen kinds of improper films named in the recent plan of reforms of the National Association of the Motion Picture Industry. Dr. Crafts favors putting all these exclusions in all state laws and city ordinances aiming at what is commonly called 'censorship,' to reduce the things to be left to the judgment of so-called censors to the smallest possible compass, that motion picture producers may know in advance what 'shall not pass.'

*Too Uncertain*

"These definite laws and rules of exclusion also accord with Mr. Hampton's criticism that censorship is too indefinite and uncertain. The reform bureau's plan of film inspection heretofore has provided that "all films shall be licensed unless such film or a part thereof is obscene, indecent, immoral, inhuman, sacreligious or is of such a character that its exhibition would tend to corrupt morals or incite to crime.'

"The points that need to be definitely considered now are chiefly these:

"1. By what legal compulsion can the low and base be compelled to follow the thirteen points of reform in god faith?

"2. Shall these rules be applied only to films hereafter made, leaving the thousands of admittedly bad films now in existence opportunity to go on with their deadly work? I say 'no.'

"3. Shall we agree that a board not of 'censorship,' for there really is no censorship when appeal to courts is allowed—but a board of arbitration be established to which either or both sides may appeal when a photo-play of vice or crime is alleged to be of such a character in its total effect that it ought not to be barred?"

*A Fair Trial*

In any case, Dr. Crafts said, he could not speak for any engaged in plans for state or local censorship, and, as to federal, he could only agree under certain circumstances, if the above points were satisfactorily arranged, to advise the International Reform Bureau to suspend work for federal censorship a year to give these new plans a fair trial.

Gabriel Hess, putting aside the questions of censorship, to which, he announced, the industry was opposed "to its last breath," spoke of the willingness of the screen to co-operate for clean pictures and he made it plain that a clean picture schedule was quite as much desired by the industry as by the public. He was so convincing and so frank that the assembled reformers became enthused over his presentation.

Dr. Crafts said that pictures should be inspected first as meat should be inspected, but the difference between a physical thing and an intellectual thing was made evident to the assemblage.

An elaboration of the penal code giving to the educational authorities the licensing of all pictures through a commission, the license to be revoked if, on the complaint of a citizen after it was publicly shown, the board reviewed it and decided it was against public morality, was proposed. Relief for the producer whose picture was taken from the screen was provided for in an appeal to the Supreme Court of the state.

This plan, which is definite regulation, but not censorship, met with a hearty approval as the real solution of the question of clean pictures. Dr. Crafts agreed to the truce without fixing a definite date, but those present were convinced both of his good faith and the good faith of the industry.

Mr. Brady, Mr. Hess, Mr. Counselman and Percy L. Waters, who so ably represented the industry in this history making conference, are entitled to the hearty thanks of all the men in the moving picture business.

## To Build Large Studio

A large motion picture studio, costing about $150,000, and in which it is expected about 400 persons will be employed, is to be erected in Kingston, Canada, by the Dominion Motion Pictures, Ltd. Temporary studios are to be opened at once. In and about the city are many points of historic interest, while Lake Ontario offers limitless water scenes.

## Limiting Sunday Shows

A bill concerning Sunday picture shows was introduced in the Texas Legislature on March 4 by Senator Edgar E. Witt, of Waco. The bill is an emergency clause to the Sunday amusement law. Senator Witt proposes that Sunday pictures be legalized between 1 p. m. and 7 p. m. on Sunday.

## To Gabriel Hess

Before the open conference between the moving picture industry and the representatives of the reform organizations at the rooms of the National Association on last Monday, you presented the side of the moving picture. You did it with tact, with force, with truth and consummate ability. You were absolutely representative of the industry, and to your effort is chargeable the frank, co-operative conference that resulted.

Your labors of several years as the leader of the industry's fight against censorship have been carried on without blare of trumpets, with no advance men and no personal publicity endeavors. For this reason and because of what the industry owes to your intelligent, far-sighted and successful efforts, we extend to you thus publicly the warm and cordial hand of congratulation and thanks.

MOVING PICTURE WORLD.

MOVING PICTURE World

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**This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.**

WILLIAM A. BRADY'S report of his ten thousand mile tour of the middle and western states, on a mission of unity for the industry, appears in this issue of Moving Picture World. We recommend the reading of it in its entirety. It is true talk and straight talk from a man who has done a great service and it puts to shame the little men who have sought for their own advantage to destroy the efforts of this hard-hitting, square fighting, far seeing and friendly man. We have differed from Mr. Brady openly in the past on points of policy, but we are free to say that we believe in his sincere devotion to the industry and to his constructive, not destructive, friendship for the exhibitors as well as for all the other important and necessary groups in our business.

Mr. Brady's report mentions names and places. It gives full recognition, praise and hearty tribute to such men as Steffes, Hipple and other exhibitor leaders, great and small. It speaks frankly of the condition of the lesser exhibitor and calls for a full recognition of his importance and bespeaks for him a square deal. The entire atmosphere and trend of the report is constructive.

A little editor, acting as a bell hop for a selfish man, has announced with a badly written flourish that "Brady must go." We agree with the sentiment. Brady must go. He must go on, doing a big work in a big way, despite the fake constructionists who are really destructionists seeking to fatten their own pocketbooks by deluding the exhibitor.

Dedicated to real service to the exhibitor and with a clean and unbroken record of unfailing fidelity to the well being of the exhibitor we have refused to act as a publicity medium for a small group of film-advertising salesmen who are living off the exhibitor and exhibitor organizations while pretending to be the only true friends of the exhibitor. We have refused to subscribe to their program of spreading distrust, hatred, and unrest when the industry's greatest need is unity for the settling of problems within and without.

Accordingly we have kept to a straight path of frankness and have refrained from claptrap praise of men whose course is the course of rancor, domination and sinister self interest.

We therefore repeat our recommendation to our readers that the Brady report be read with care. It tells the story in full.

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Positive evidence that the moving picture industry is today in far better condition than most lines of business is found in an article by E. T. Keyser on page 404 of this issue. This statement of conditions, with which is incorporated four and one-half pages of a record of improvements to theatres and to picture theatres projected, is especially significant in that it points out the market which picture theatres constitute for concerns selling everything from terra cotta to ushers' uniforms and electric current. Therefore, while the moving picture industry is itself today in a sound financial condition, it is aiding many other businesses in keeping on their feet, by furnishing a market for their products. Mr. Keyser has written a most interesting resume of the situation as a preface to his list of building activities.

# Clip and Paste

*For Newspaper and Program Convenience*

George Melford, upon completing shipwreck scense next week for "The Money Master," will have filmed the final scenes for that production. James Kirkwood has one of the leading roles.

William DeMille is working in handsome interior sets on the Edward Knoblock story, "The Lost Romance," which was scenarized by Olga Printzlau.

Wallace Reid is putting the finishing touches on "Watch My Smoke" under Director Frank Urson.

Elinor Glyn's story, "The Great Moment," starring Gloria Swanson, with Milton Sills opposite, is about half finished, and the company is now on location. Sam Wood is directing.

Director Clarence Badger, in charge of the Will Rogers company, making "The Bashful Romeo," has just returned from location at Jackson, California.

"Look Before You Leap" is the new name of Thompson Buchanan's play, "The Bridal Path," now in course of production under Director E. Mason Hopper. The company, composed of Richard Dix, May Collins, Marcia Manon, Raymond Hatton, Stuart Holmes and Andrew Robson, have just returned from location at Santa Barbara.

Frank Lloyd is making preparations to begin on the Rita Weiman story, "The Grim Comedian," in a short time.

LeRoy Scott's new play, "The Night Rose," has been completed by Wallace Worsley. Lon Chaney and Leatrice Joy play the featured roles in the picture.

"The Old Nest," the current Rupert Hughes' production, has had three new players added to the already large cast, Helene Chadwick, Richard Tucker and Theodore Von Eltz. The other players are Dwight Crittenden, Mary Alden, Cullen Landis, Louise Lovely, and the children usually seen in the "Edgar" comedies. Reginald Barker is directing.

Scott Sidney has started on a new Vanity comedy with Irene Dalton, Earl Rodney, Mary Wynn and Thornton Edwards as the chief characters. A polo game, which was filmed at the Midwick Club, forms the opening action.

Harold Beaudine, brother of Billy Beaudine and his assistant for the past three years, has been given a megaphone by Al Christie, and is making "Take Your Time," a one-reel Vanity comedy for Educational release.

Al Christie himself is making a two-reel special with Dorothy Devore and Neal Burns. No name has been selected as yet for this picture.

John M. Stahl has at last assembled a cast of players for "Muffled Drums," and has begun the actual production of the picture at the Louis B. Mayer studio this week. Lewis S. Stone, Barbara Castleton, William Desmond, and little Richard Headrick play the most important roles.

Edwin Carewe finished the Anita Stewart picture, "The Invisible Fear," last week at the Mayer studio. This is an original story by Hampton Del Ruth, and the supporting cast is headed by Walter McGrail and Allan Forresst.

The cast for the first of the Morosco productions to be filmed, "The Half Breed," has been announced as follows: Wheeler Oakman, Hugh Thompson, Joseph Dowling, Mary Anderson, Ann May, Sidney de Grey, Herbert Pryor, Stanton Heck, Evelyn Selbie, Carl Stockdale, George Kiowa, and Juanita Archer.

Hector Turnbull has begun production on the first of two original stories which he will film at the Realart plant this spring. Chester M. Franklin will direct, and the players include Kathlyn Williams, Lloyd Whitlock, Bruce Gordon and May McAvoy. Mr. Turnbull will personally supervise the production.

King Baggot has filmed the opening scenes of the new Carmel Myers' production, "Thou Art With Me," during the past few days. This story, by Lucien Hubbard and Doris Schroeder, is a story of the New York Ghetto.

# *While Ireland Starves*

PUTTING aside all politics, all creeds and all differences of opinion, the Irish people in America in the name of humanity are about to call upon the moving picture industry to help relieve the intense suffering and pitiful distress that now holds the people of Ireland in thrall. In all the black epochs of human history where want and famine have stalked among stricken peoples, no sadder picture has been presented, and no need today tugs with stronger fingers at the heart-strings than the cause which the Irish Relief Committee represents.

With such men as Captain John F. Lucey, who was Herbert Hoover's chief of staff in Belgium, Morgan J. O'Brien, distinguished as a jurist and honored as a citizen, John D. Ryan, of Montana, who is known throughout the nation, Nicholas F. Brady, E. L. Doheny and James Cardinal Gibbons among those in active charge of the relief work, no doubts can arise as to the genuineness of the appeal and no extra assurances are needed to convince the public that every dollar raised will go to feed the starving and clothe the naked.

Irish opinion may differ on questions of government, on matters of religion and on the entire subject of what is best for the future of the Irish people, but the big-hearted men of the Relief Committee have put all these matters aside and have united on the immediate and necessary task of saving human lives and relieving human suffering.

In this just cause the enlistment of the full and active co-operation of the moving picture industry is called for, and we anticipate a response that will surprise even those who know how generously the screen has responded to other calls for the alleviation of human suffering. Committees are being organized within the industry, and the appeal and the reasons for it will soon be laid before you. In the short but very active campaign, all elements of the industry will be invited to participate.

To us it appears as much a privilege as a duty, for no race is closer to us because of its warm hearts, its bright smiles, its ready wit, its great service to the upbuilding of this republic, than the Irish.

When today, they are by the thousands stricken and in want, the call comes to us as a call from our brothers. We do not need to inquire into the causes for this situation, it is enough that they are starving and that we can help.

When the appeal comes to you we suggest that you make use of it as an opportunity to make a record for quick and generous response that will put to the blush all those who hang back, criticize or hesitate, for the call is a cry across the waters, a piteous cry, that should receive a generous answer from kindly hearts.

ARTHUR JAMES.

# Consensus of Published Reviews

**Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).**

## *When Dawn Came*

(*Featured Cast—Hugh E. Dierker—7 reels*)

M. P. W.—Another story of a man's regeneration through the power of love. "When Dawn Came" has a simple, direct appeal which is enhanced by the fine quality of its production.

N.—It is a production which you can guarantee will impress an audience by its few good points and the depth of its thought, despite its slow moving action and occasional jerky continuity.

E. H.—Has its appealing moments and is well presented by a cast headed by Colleen Moore and L. C. Shuman.

W.—Good production and fine acting make "miracle" picture distinctive.

## *Guile of Women*

(*Will Rogers—Goldwyn—5 reels*)

M. P. W.—Provides delightful entertainment.

N.—Rogers, good story and clever titles make this fine entertainment.

T. R.—It is clean, diverting comedy-drama, with an original plot easy to follow, a sympathetic love story and pleasing climax.

E. H.—Brimful of comedy and the usual inimitable Rogers touches.

W.—Pleasing comedy and Rogers at home in role of Swedish sailor.

## *What Every Woman Knows*

(*Featured Cast—Paramount—5 reels*)

M. P. W.—Again William De Mille scores in craftsmanship of the highest order. "What Every Woman Knows," as shown at the Rivoli Theatre to a crowded house, evoked a spontaneous round of applause.

N.—Fine production, but subject matter is talky.

T. R.—A pleasing quietly entertaining picture in this screen version of "What Every Woman Knows."

W.—Thoroughly appropriate production, but Barrie humor is lacking.

## *The Witching Hour*

(*Featured Cast—Paramount—5 reels*)

M. P. W.—Splendor of treatment characterizes this production. Provides fine entertainment.

N.—Weak adaptation of rich melodrama.

T. R.—Is colorful and convincing and not a single break occurs in the well balanced continuity. Is certain to prove a valuable box office attraction.

W.—A topic under immediate discussion that should interest them.

## *If Only Jim*

(*Harry Carey—Universal—4,635 feet*)

M. P. W.—A mildly entertaining screen adaptation that travels at a leisurely pace.

N.—Carey's latest is amusing and entertaining.

E. H.—Story lacks incident and is incoherent in development.

W.—Simple in idea but has fine climax. Carey pleasing as ever.

## *The Tidal Wave*

(*Featured Cast—Stoll—4,700 feet*)

M. P. W.—The novelty and beauty of the marine views constitute the most satisfactory features of the picture for the American movie public.

N.—Has interest but is rather long drawn out.

T. R.—His picture will prove acceptable from a box office standpoint. The atmosphere of a fishing village on the wave-buffeted shore of the sea is well brought out.

E. H.—A love story with slight melodramatic tinge.

W.—Pleasing locale but poor acting hurts this one.

## *The Offshore Pirate*

(*Viola Dana—Metro—6 reels*)

M. P. W.—Lacks the needed amount of dramatic action and incident necessary for vital interest. However, the direction is skilful, the scenic investiture at all times pleasing and the acting good.

N.—Not enough substance for picture entertainment.

E. H.—Viola Dana capers through the simple and obvious plot and adds her bit to its general excellence.

W.—Attractive settings and pleasing star; extremely light but clean entertainment.

## *The Cheater Reformed*

(*William Russell—Fox—5 reels*)

M. P. W.—As a whole the picture is one that carries well from start to finish.

N.—May be characterized as one of this star's best attractions.

T. R.—A supernatural picture with just enough of the psychic phenomena, realistically handled, to make it interesting.

E. H.—Interesting and entertaining. Will please.

W.—Russel at best in entertaining crook story.

## *All Dolled Up*

(*Gladys Walton—Universal—4,780 feet*)

M. P. W.—The action is good and rounds the piece up with a strong climax.

N.—Pleasing offering with the star in an ideal role.

T. R.—Here's a story of the O. Henry type that is going to please almost any audience.

W.—Considerable action and suitable story for star.

**TURN TO PAGES 409, 410, 411, 412 413, 414, 415 FOR THE BEST REVIEW SECTION PUBLISHED**

## *Lure of Youth*

(*All Star Cast—Metro—6 reels*)

M. P. W.—"Lure of Youth" seems to have more than one definite purpose, and while it is all the better for not being actuated by a single aim an entire harmony of aim is not always apparent.

E. H.—Has some effective dramatic moments and human comedy touches, which make the offering fairly pleasing.

N.—It will satisfy the majority who see it.

W.—Story is old and picture generally is not up to standard. The comedy should please children very much.

## *Bars of Iron*

(*Featured Cast—Stoll—5,100 feet*)

M. P. W.—Has a conventional plot, which deals with the English upper classes. The exteriors have the charm of the picturesque English country side, and a fox hunt, with Reynard in full view, will interest American spectators.

N.—One of the best productions the Stoll Film Corporation has produced.

E. H.—Is an out-and-out mechanical melodrama.

T. R.—This one from Stoll is just a little better than the average one of the same source.

W.—Direction and poor acting handicap rather good story material.

## *You and I*

(*Featured Cast—Radiosoul—6 reels*)

M. P. W.—The theme is strongly developed and partakes of the ruthlessness and stern grandeur of the cold, rugged and mountainous country in which the bitter drama occurs.

N.—Wonderfully impressive drama; well produced and acted.

T. R.—An old theme that has been considerably overdone, but which, nevertheless, has always served as a good box office attraction.

W.—Powerful drama, exceptional acting and beautifully artistic.

M. P. W.—The subject as a whole averages fairly well.

## *The Blushing Bride*

(*Eileen Percy—Fox—5 reels*)

N.—Exceedingly weak; might have made a good Sunshine.

T. R.—This is a farce comedy with no end of action. The fun is kept going until the spectator hardly has time to breathe.

W.—An overdone farce that mostly confuses.

## *Bare Knuckles*

(*William Russell—Fox—5 reels*)

M. P. W.—William Russell is provided with a strong story in "Bare Knuckles."

N.—Above the average thriller only in exteriors.

T. R.—Those who care for the rugged and the raw, the sheer grip of muscle and sinew when men are driven to the issue of living or dying, will find plenty to entertain them in this picture.

W.—Plenty of action in this.

# Blank and Loveridge Disagree on Question of Sliding Scale of Prices

THE question of higher admission prices for pictures that are really worth while and make increased remuneration for their exhibition necessary, is merely a matter of "getting what you pay for, and paying for what you get." This is the dictum of A. H. Blank, of Des Moines, probably the leading exhibitor of Iowa and Nebraska and a man who practices what he preaches.

The important factor is the exhibitor's ability to judge and select those pictures that actually warrant the advanced price—pictures which are so obviously superior in quality as well as cost to the ordinary attraction, as to bring the public to the box office without question of price. As Mr. Blank very aptly puts it:

"When you go to a lunch counter for a sandwich and a cup of coffee at noon, you do not look for a symphony orchestra, solid silver table service and the individual attention of a flock of waiters. You expect to get what you pay for, and you pay for what you get."

"But if you want an eight-course dinner, beautiful lights, pleasant music and rare and delicate foods gathered from all parts of the world, daintily prepared, seasoned by an expert chef and luxuriously served, you hardly expect the same check you would get in the 'one arm' cafe. That is, you don't if you are reasonable. It goes without saying (to continue the same metaphor) that corned beef hash is always corned beef hash, whether it's served in a 'help-yourself' lunch room or a lobster palace. And the exhibitor who sets a 'corned beef hash' picture before his patrons at 'filet mignon' price is merely trying to get away with something he doesn't deserve to get, and ought properly to feel the recoil.

"The ordinary program picture, costing from $65,000 to $100,000 to produce, is the 'business men's lunch' of the motion picture world, As such it cannot be sold over an indefinite period at the same schedule of prices as the de luxe entertainment, where cost is subordinate to supreme quality and impressiveness of detail.

"The cinema 'restaurant' cannot go on paying 'chefs,' if I may call them so, who are real artists and must be compensated accordingly, if it continues to serve meals below cost. The business, like any other business, must pay its own way and pay as it goes. Of course, there will always be those who want a 'light lunch,' just as there will always be those who want the last word in refreshment and recreation. Few, however, want the 'business men's lunch' every day in the year. And still fewer would be bold enough to try to live on quail and artichokes three times a day for seven days a week.

"It is but common logic to say that the exhibition price of a moving picture shall be influenced to some extent by its production cost, and that when something of unusual excellence is offered, where that excellence has been acquired by exceptional expenditures, the exhibitors' patrons may fairly be expected to recognize it at the box office.

"However, great judgment must be used in determining which pictures really earn the higher admission and increased prices must not be employed to create a false impression of value. The picture must be worth the money and it should get all the money it is worth. Personally, I do not believe that any picture justifies two dollar prices. The moving picture is a popular purse. It can only hold that popularity by rigid adherance to the principles which have developed it."

John Loveridge, manager of the Rialto, the leading First National franchise house in Omaha, declares on the other hand that prices must be stabilized and standardized. Juggling of admission prices, he contends, has been going on since Armistice Day, 1918, and the time has come, in his opinion, when it must cease. Mr. Loveridge said:

"Raising admission prices for extraordinary and really worth-while attractions may be all right in theory, but it is no good in practice. Small houses are closing their doors all over the country—and why? Because, since the world went crazy on Armistice Day, 1918, they have been juggling and juggling their admission prices.

"The legitimate theatre can change its prices, but you never hear of the vaudeville house, open seven days a week, with matinees every day, changing its price for a good bill. We are in a class with the vaudeville house, open seven days a week, matinees every day, right here at the same place, day in and day out. We are not in a class with the legitimate house which has a trained patronage; a patronage that knows the difference between Mantell and the 'Follies,' and pays and attends accordingly.

"Our audiences are wise. They can give me pointers sometimes on whether we are running a picture too fast. They know good photography and good projection from bad photography and bad projection. They can guess pretty close to what we pay for a picture. The motion picture theatre must spread its income out over the months. It makes a big profit on a cheap picture this week, and it evens up the account by booking a special on the following week.

"People who will pay an extra dime to see a special feature will be angry for life, if they find the slightest criticism to make, while if they pay the ordinary admission and see a poor picture, they take it as a matter of course, knowing that their seat neighbor may have liked the picture, and that next week, anyway, there will be a picture that will make a hit with them.

"The average motion picture patron is a critic, with firm opinions and ways. If you wring an extra dime from him and then give him a chance to develop that criticism, you are ruined so far as he is concerned. In the ordinary line of pictures, he will sidetrack his own opinion, believing that it is out of tune with the opinions of others, but you make him pay extra, and look out!

"It would be suicidal for me to start the practice today of increasing the admission prices for 'Passion' or any of the other really worth-while pictures. I would soon be in a class with the small theatres which are every day being forced to close their doors. The mad orgy and craze of juggling admission prices, which followed Armistice Day, has ended, and I for one cannot see where it will be changed in the future."

**some person is looking for this capable young man**

He has been connected with one of the largest distributing organizations in the motion picture business for years and his best possible recommendation lies in the fact that his present employers sincerely regret the necessity of letting him go.

He has rubbed shoulders with exhibitors in every corner of the country.

He has a splendid record as an advertising, exploitation and publicity man.

He has managed theatres with notable success.

He knows how pictures are made, how they are distributed and how they are exhibited and there is no branch of the business in which he would not be a valuable employee

**and he is looking for a job**

address S 200, Moving Picture World

## Alleges Money from Sale of Theatre Is Withheld

Seeking to collect $6,900 said to be due him from the sale of a partnership in a picture theatre in Clinton, Iowa, Charles L. Carrell, of Chicago, has filed suit in the Federal court in Indianapolis to recover the amount and interest from Horatio S. Logan, of Wabash, Ind.

In the petition, Carrell charges that he and Logan formed a partnership, each putting $500 into the business, and purchased the Orpheum Theatre in Clinton. In 1920, he charges, Logan sold the business and sent him $600 as his share from the sale. He alleges that the sale price was $15,000 and that Logan has refused to pay him the balance of $6,900. He asks for interest from January 1, 1921.

*LUCKY DOG*

*Alice Brady uses this fortunate chow in "Out of the Chorus," her next Realart Picture*

# President Kohn Reports New Plans for Increasing Realart Studio Efficiency

ANNOUNCEMENT of important and extensive construction work on Realart's Hollywood studios was made in Los Angeles by Morris Kohn, president of Realart, when he arrived there on a tour of inspection.

"Business conditions in the amusement line were never better," declared Mr. Kohn. This optimistic statement he backed with the announcement that deals have been completed which will increase the production efficiency of the West Coast organization by 100 per cent. and redound to the immediate benefit of Realart's Mary Miles Minter, Wanda Hawley and Bebe Daniels' productions.

"We will start immediate construction of a third stage," said Mr. Kohn. "This stage will have an area of 7,000 square feet. We will also enclose with glass our present open stage of 10,000 square feet—more than doubling our facilities. Plans are under way to replace the temporary quarters of our scenario staff, general officers, art director, laboratory chiefs and production heads with a modern office building. This structure will be thoroughly up-to-date in every particular and make for the ultimate in efficiency.

"Two of the largest and most efficient portable power wagons in existence are approaching completion under the direction of Frank E. Garbuth, studio manager. These outfits, driven by 300 horse-power marine motors, will give us 2,0000 amperes, sufficient to handle sixty single Klieg lamps. They will be the very last word in this sort of equipment.

"Our precision machine shop, established to make our Hollywood studios independent of eastern factories in case of break downs in camera equipment, I find to be functioning at top speed, giving us a fine mechanical service that places the Realart studio in a unique position. In such aids to our production department we now stand second to no one in our industry.

"We are proud of Realart's record. in a little over a year we have risen from one star, Mary Miles Minter, to six companies, producing thirty-six features a year. And not only are we producing them, but they are being favorably received by exhibitors everywhere, who are indorsing our policy of capable players in the best stories.

"The aim we are following is to produce clean entertainment for the whole family, and I am glad to note that the public is so heartily indorsing this, as it is evident they are from our greatly increased business. The only drawback is that our rapid growth has made our initial producing quarters very small, but this will soon be overcome as I have indicated.

"Regarding our West Coast personnel, I have only the highest praise. Frank E. Garbuth, studio manager, has his affairs competently in hand and the same is true of Elmer Harris, supervising director, whose ability is best seen in the finished screen productions he is turning out.

"It was a pleasure to meet Major Maurice Campbell and congratulate him on the excellence of his latest Bebe Daniels' picture, 'Ducks and Drakes.' He is rapidly proving himself a real master of comedy-drama. Equally noteworthy are the productions directed by Chester M. Franklin, Thomas Heffron and Joseph Henaberry. And I cannot praise too highly our art director, Una Nixon Hopkins."

While in Los Angeles Mr. Kohn engaged in conference with West Coast exchange and studio officials. Afternoons were given over to watching the work of the stars, Mary Miles Minter, Bebe Daniels and Wanda Hawley. In the evenings he visited the Realart exhibitors of Southern California.

One of the most interesting of these excursions was to Clune's Broadway, Realart's first run house in Los Angeles. There Mr. Kohn renewed acquaintance with Frank L. Browne, manager of the theatre. Mr. Browne entered the show game as an assistant manager under Mr. Kohn some fourteen years ago.

Mr. Kohn's inspection trip will cover the United States. Leaving Los Angeles, he will return to New York by way of San Francisco, Portland, Seattle, Minneapolis, St. Paul, Omaha, Chicago, Cincinnati, Cleveland and Buffalo.

## Hal Roach Enlarges Activities and Will Make Next Serial Starring Ruth Roland

THE activities of Hal Roach, producer of comedies, which includes the Harold Lloyd specials, are to be enlarged to include the production of serials in which Ruth Roland is starred by Pathe.

Announcement to this effect is made by Pathe, following advices from Mr. Roach that he had just completed the erection of a new stage at his Culver City plant, where Miss Roland's next serial will be made.

Ruth Roland is now in California and present plans call for her to resume work on April 15. Her next serial was written by Val Cleveland, who wrote "The Scoffers" for Allan Dwan. Most of the exteriors will be made in the Grand Canyon. Miss Roland looked over the locations in the Grand Canyon, and predicted a serial that will rival in every way "The Avenging Arrow," which is proving itself the most popular chapter play Pathe has ever released.

W. S. Van Dyke, who directed Jack Dempsey in "Daredevil Jack," will have the same position on the new Roland production.

## Theatre Attendance Fell Off Slightly in January

Theatre attendance throughout the country has fallen off somewhat, according to admission tax collections reported by the Bureau of Internal Revenue, receipts from that source during January amounting to $7,120,905, as compared with $8,363,708 during December. During January, 1920, collections totaled $6,707,768.

For the seven months of the fiscal year ended with January admission taxes collected amounted to $52,128,811, an increase of $10,654,278 over the total of $41,474,533 reported for the corresponding period of last year.

The bureau's figures also show that during January $593,137 was collected from the film tax, as compared with $451,375 during December and $412,979 in January, 1920. For the seven-month period collections totaled $3,440,514, an increase of $1,171,393 over the total of $2,269,121 reported for the corresponding period last year.

Collections from the seating tax amounted to $31,686, as compared with $30,000 in December and $37,040 in January of last year. For the seven-month period the total was $1,316,268, a decrease of $140,517 from the $1,456,785 reported last year.

## Brett Made A. P. Manager

F. B. Warren, general manager of Associated Producers, Inc., announces the appointment of Julius F. Brett as Minneapolis resident manager for the A. P. organization. Mr. Brett was at one time Minneapolis manager for United Artists and once manager for Robertson-Cole in Omaha.

## Charge Harris Company with Unfair Competition

The Eskay Harris Feature Film Company, New York, is charged with unfair competition in the motion picture business in a formal complaint which has just been issued by the Federal Trade Commission. The complaint charges that the company acquired the film, "Your Obedient Servant," which, after the addition of some new matter, was reconstructed and entitled "Black Beauty" and advertised and exhibited without disclosing to picture houses and the public that such film was an old film reissued under a new title.

The complaint further alleges that prior to the acquisition by the Eskay Harris Company of the film, the Vitagraph Company of America announced that it was about to produce a film entitled "Black Beauty," based upon the novel of the same name by Anna Sewell, and that such film was extensively advertised by Vitagraph.

Betty Compson, new Paramount star, will begin work at the Lasky studio about April 1 under the direction of Penrhyn Stanlaws, noted American artist.

## No Confirmation of Lichtman Appointment

It is again reported, both from Los Angeles and in New York, that Al Lichtman will, on his return to the East, take over the sales managership of the Associated Producers. No formal statement has been issued from the offices of that organization.

# Associated Exhibitors to Release 30 Specials Under Franchise Plan

ACTING upon the telegraphic and written request of hundreds of exhibitors in all parts of the country, Associated Exhibitors, Inc., has decided to inaugurate immediately the franchise plan adopted upon the reorganization of the company. The entire plan has been formulated upon the advice and experience of the scores of exhibitors who were consulted in its preparation, and many of the principal key centers have been ,or will be in the next two or three weeks conditionally closed.

The Associated launches its franchise plan with a substantial amount of product released and contracted for, with a thoroughly trained sales force, with complete contractual arrangements for physical distribution through Pathe, and with strong exhibitor representation and a powerful personnel in its officers and boards of committees. Exhibitor influence is assured with Samuel Harding, of Kansas City, as the president, and Paul Gusdanovic, of Cleveland, as vice-president—two men thoroughly understanding the exhibiting field—in important offices.

### *Demand Grows*

The initial release under the reorganized regime will be the Harold Lloyd comedy "Now or Never," the first of the Associated series of Lloyd comedies, and this, with the exceptional standard of early Associated releases and the product assured, has stimulated to an intense degree the demand for the immediate release of franchise contracts, it is stated.

Twenty to thirty big special productions of a standard in keeping with George Arliss in "The Devil" will be available for franchise holders in the first year. Four special productions featuring Mae Murray and directed by Robert Leonard have already been announced.

Following the announced policy of Associated in favor of the independent producer and the independent exhibitor, the Harold Lloyd comedies and the feature product of the company will find its way to the open market.

### *Express Appreciation*

In the great volume of messages received at the home office of Associated in the last few days exhibitors have expressed appreciation of the independent support pledged by Associated, but they have emphasized the necessity of being protected through franchise on the Lloyd and other product and have urged immediate closing of contracts to that effect.

It is stated that the new Associated Exhibitor franchise arrangements are most liberal ones.

Mr. Kane was selected for his standing with the exhibitors of the country and is a man in whom they have faith. "Associated Exhibitors, Inc. has come into being as a result of the natural evolution of the motion picture industry," he said, in discussing the new franchise plan. "The fundamental basis of this evolution is the recognition of the combined buying power and exhibition power of large bodies of exhibitors.

### *Insures Future*

"Pictures are the foundation upon which the prosperity of every motion picture theatre in the world today rests. The exhibitor who owns his source of supply thereby guarantees it for himself and insures his business future. Without this protection he is subject to the vicissitudes of competitive buying."

The alliance with Pathe for the physical distribution of Associated Exhibitors product eliminates the necessity of the establishment and the expense of the maintenance of branch exchanges in thirty-two cities of the United States. It also fixes definitely the cost of such distribution.

"It is a further pleasure for Pathe," said Elmer Pearson, the Pathe director of exchanges, "because it enables the Pathe Exchange to again be of service to the independent producer and the independent exhibitor, the exhibitor who desires to keep control of his own screen and theatre. Pathe has kept the market open all through the eleven years of its existence. It has always been found on the side of the exhibitor.

"In the worst days of the monopolistic effort Pathe made it possible for the independent producer to find a market and for the independent theatre owner to find product. The Asociated Exhibitors provides a mighty market for independent producers and in my opinion is one of the greatest constructive steps toward the absolute independence of the exhibitor."

The Associated franchise is the result of exhibitor advice and suggestion gained in a year of investigation by Phil L. Ryan, of Asociated Exhibitors. Mr. Ryan has covered the United States in his conferences with leading theatre owners and the result of these discussions finds every favorable idea in the Associated franchise.

## *Selznick to Reissue Norma Talmadge's Great Picture, "Ghosts of Yesterday"*

LEWIS J. SELZNICK, president of the Selznick Corporation, has announced for re-release the latter part of this month another of the famous Norma Talmadge pictures upon which the splendid reputation of this well-known star was built some time ago. The picture is "Ghosts of Yesterday," based upon the Rupert Hughes' play, "Two Women," directed by Charles H. Miller for Joseph Schenck, who distributed it through the Selznick organization.

The present and future value of the long list of productions with such stars as Norma Talmadge, Constance Talmadge, Clara Kimball Young, Alice Brady and others, which are controlled by the Selznick Corporation, has always been a matter of interest to the trade. Not many months ago a re-release of the Norma Talmadge picture, "Panthea," was undertaken by Mr. Selznick. The immediate success which it scored may be responsible for the re-release of "Ghosts of Yesterday" at this particular time.

"Ghosts of Yesterday," when it is offered exhibitors in re-release, will be gone over with a fine-tooth comb. In it will be found many things which the exhibitor will feel are guarantees of its success with any audience. There can be no question of the popularity of the star; her later pictures are preferred attractions in the biggest and best theatres in the country today.

## *Craver to Build*

R. D. Craver, First National Franchise Owner, in association with Pryor Brothers and Ned Findley, of the Broadway Theatre, Richmond, Va., has leased valuable property at Broad and Seventh streets to erect another theatre. Lease on the present buildings on the property expires April, 1922, and immediately thereafter building operations will begin on theatre to seat 2,000. The anual lease calls for $50,000 and runs for thirty years.

## *Theatre for Colored People*

T. Edward Kane, veteran theatre manager of Tampa, who at different times has been in charge of the Montgomery and Alcazar Theatres, has opened a large moving picture theatre for colored people at Scott street and Central avenue. This theatre, which seats 800 persons, is one of the finest colored moving picture houses in the South, Mr. Kane states.

Regarding the taste of the colored population of Tampa, Mr. Kane says that his audiences favor western melodramas and slapstick comedies. Society dramas, he says, go over the heads of his patrons.

## *Capacity Increased*

Carl McLean has made altcrations to the Columbia Theatre, St. Thomas, Ontario, increasing its capacity by 300 seats.

JULIUS CAHN-GUS HILL
Theatrical Guide
and
Moving Picture
DIRECTORY
NOW OUT
The Book Contains
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# *Pathe Re-Affirms Its Intention to Only Distribute Pictures That Are Wholesome*

WHO is the only rightful censor of motion pictures? "The public," promptly responds Pathe through Gilson Willets, production manager. The question was asked in connection with "a code of production" that Pathe has lately sent out to all of the producers whose pictures it releases.

Mr. Willets continued: "Pathe has always held that view, and its pictures have always been clean because it was the evident public desire that they should be clean. Reminders to this effect have lately been sent to all producers of pictures made, with a view to Pathe production. Producers, like others engaged in art creative enterprises often are impatient about official interference on ethical grounds with their artistic endeavors.

"Pathe suggests that possible trouble and unnecessary expense be avoided by shutting it off at the source—the story and the working continuity. This has always been the attitude of Pathe. If any sort of regulations overstep consistent bounds, the public will be quick to feel the paralyzing effect upon its favorite form of entertainment and may be depended on to see that undesirable curbs on the producer and the writer are removed.

"The fundamentals concerned in the making of clean pictures are very plainly set forth by Pathe. Subject matter which should be entirely eliminated includes white slave traffic, depiction of Chinese opium dens and drug addicts, and the enterprises of master criminals. Scenes showing prolonged physical struggles, strangling and death scenes with gruesome agony details should not be pictured. Neither should scenes holding the police or other constituted authority up to ridicule, nor those ridiculing or libeling any race or sect.

"With respect to the present reform wave directed against the showing of any kind of crimes or criminals, it is difficult, of course, to meet all such demands. Criminal characters, when they occupy the center of the stage and form the whole theme of a picture, especially when any new methods and ingenious devices are used in the commission of crime, are unquestionably objectionable and harmful as well as unnecessary. But when a bandit or a highwayman or a thug or other criminal is shown as a mere incident in a picture, and his introduction is necessary to account for the actions of principal characters, and to lead up to a dramatic climax, there seems no reason to believe that such a character should be considered objectionable.

"If such characters were prohibited, the greatest dramas of all time would be prohibited. It would be impossible to present 'Richard III,' 'Macbeth,' 'Julius Caesar' and many other of the dramatic classics.

"The criminal 'master mind' theme is particularly objectionable because it is possible to argue that weak and immature minds may be influenced by the showing of ingenious devices to facilitate the commission of crime. It goes without saying that Pathe stands, and always has stood, for the elimination in pictures of all that is morbid, salacious or otherwise in bad taste.

"In this connection the fact seems worth mentioning that in all the hundreds of millions of feet of Pathe staple subjects, film that has been in constant projection all over the world for many years, there is to be found no violation of the foregoing ethical principles. The later and the new Pathe product is clean in the spirit of existing reform movement.

"The serial picture, for example, has to meet the public demand for intense physical action. It is a succession of thrills growing out of physical adventures and contests of all sorts, including individual encounters and the occasional depiction of mob violence. Yet the invention of the writers and the directors had continued to supply material that is unobjectionable.

"This is pointedly shown in Ruth Roland's latest and best serial, 'The Avenging Arrow'; in Charles Hutchinson's 'Double Adventure,' and will be remarked in connection with the forthcoming release of the new George B. Seitz serial, 'The Sky Ranger.' It is the same with the features distributed by Pathe. Even 'The Devil'—although it centainly does exhibit the machinations of a criminal 'master mind'—is unobjectionable because of its powerful moral."

## *"Humoresque" Is to Be Produced as Stage Play*

New York newspapers of Thursday, March 10, carried the interesting announcement that J. Hartley Manners, dramatist and theatrical producer, had purchased and would produce a play by Fannie Hurst founded upon her story, "Humoresque," which produced in picture form by Cosmopolitan and released by Paramount, has been and still is a big screen success. In the stage version Laurette Taylor (Mrs. Manners) will play the leading role, that of Mamma Kantor, enacted in the picture by Vera Gordon.

Following closely upon the production in Paris of a grand opera based upon Hector Turnbull's Paramount picture, "The Cheat," the announcement concerning "Humoresque" furnishes the second instance within a few weeks of the subject of a motion picture being chosen for subsequent stage presentation.

## *Educational Denies Report*

Educational Film Exchanges, Inc., has just issued a denial of a story published in some of the fan publications stating that Dorothy Devore, featured player in Christie Comedies, has joined another feature organization. Miss Devore is regularly being featured in the two-reel Christies released by Educational, the most recent of these being "Movie Mad," "Man vs. Woman," and "The Reckless Sex." She is now at work at the Los Angeles studio on another for early release.

## *Griffith Leases Theatre*

D. W. Griffith has leased the Central Theatre for the presentation of his next big special picture, "Dream Street." The film will be offered with the same large orchestra and other effects that have attended all Griffith's special showings. The campaign for this film is to be the same as that of "Way Down East."

## *Gail Kane Sues*

Suit to recover $2,500 from the P. & W. Pictures, Inc., has been filed in an action brought in the New York Supreme Court by Gail Kane. She alleges that she entered into a contract in February, 1920, with the defendants for the production of "A Good Woman," and is owed $2,500.

*FLORENCE REED SEEN HERE IN SCENES FROM "THE BLACK PANTHER'S CUB," RELEASED BY THE W. K. ZIEGFELD CINEMA CORPORATION*

*Each scene shows the star in a different role: 1—As the young daughter of the gambling house keeper; 2—the woman in the heighth of her career; 3—after her downfall*

# San Francisco Film Ball Successful; Visiting Stars Royally Entertained

IF the moving picture stars who attended the first annual ball given at the Civic Auditorium, San Francisco, on March 5, under the direction of the Allied Amusement Industries of California, have their way in the matter, the producing activities of the Pacific Coast will center at this city in the near future. The stars came, saw and conquered, and in turn succumbed to the attractions of the Bay region and the spirit of hospitality shown here. They came to boost San Francisco, as a part of the great advertising campaign launched by the business men of this city in which the moving picture interests are taking a prominent part, and they left boosting.

The visitors arrived from the South in a special car on the morning of March 4 and were met by Mayor James Rolph, Jr., Eugene H. Roth and a large reception committee. The followed a parade through the city which was a march of triumph, with a bevy of airplanes overhead to extend a further welcome. The parade was led by a troop of United States cavalry, a cordon of mounted police and a naval battalion with its band.

### *Guests of Ad Club*

At noon the stars were the guests of the San Francisco Ad Club at a luncheon at the Palace Hotel and short talks were made by several of them, including William E. Carleton, Howard Hickman, Hobart Bosworth, William P. Russell, May Allison, Mary Miles Minter, Harry Carey and Clara Kimball Young. In the evening there was a brilliant "Boost San Francisco" banquet in the Rose Room of the Palace Hotel, an event attended by hundreds of guests.

The grand ball at the Auditorium on the following evening was a great success, one of the largest crowds on record gathering to greet the favorites of the screen. Music was furnished by an orchestra of 250 artists directed by Herman Heller, and scenic effects were produced by members of the theatrical stage craft.

Clara Kimball Young, who was chosen to receive the official greeting from San Francisco, was the first of the stars to enter the Auditorium, escorted by a committee of the Allied Amusement Industries. She was followed by others, including Bebe Daniels, Edith Roberts, Phyllis Haver, Leatrice Joy, Bessie Barriscale, Mary Miles Minter, William Carleton, Irene Rich, Monte Banks, Lucette Duvall, Howard Hickman, Harry Carey, Alice Lake, Mary Thurman, May Allison, Viola Dana, Tom Forman, Monte Blue, Hobart Bosworth, Walter Hiers and Priscilla Dean.

The entertainment of the visiting stars and directors did not cease with the ball, and on the following morning they were the guests of the California Theatre at the Sunday morning concert. Following this they were taken on an automobile tour of the city, a luncheon at Tait's-at-the-Beach and visits to points of interest. A committee accompanied them across the Bay on the start homeward and each of the women received a parting favor in the form of a handsome box of San Francisco glace fruit.

## *Riesenfeld Awards Contest Prizes for Best Letters on "Midsummer Madness"*

THE $200 in prizes offered by Hugo Riesenfeld for the best letters discussing William DeMille's production, "Midsummer Madness," which ran at the Criterion, New York, were awarded in the reception room of the Criterion Theatre by Mr. Riesenfeld, who had invited the winners to enjoy "The Faith Healer" as well as receive their prizes.

Samuel Schmule Cohen, of 1353 Fifth avenue, New York, winner of the first prize of $100, telegraphed from Indianapolis that he couldn't reach the theatre in time.

Lena M. Baker, of 392 Sairs avenue, Long Branch, N. J., received her $25 for the second best letter, but Lois Harvey Deering, of 82 West Twelfth street, Manhattan, who won the third prize of $25, wrote that she could not be present.

Mrs. Sophia Holden, of 364 Ogden avenue, Jersey City Heights, N. J., and Catherine M. Scully, 24 Wegman Parkway, Jersey City, personally received their awards of $10 each for the better letters in the next group of five. Leigh McCarty, of New Haven, Conn., a student at Yale, found it inconvenient to travel to New York. The other prize winners are H. M. Lancaster, of 30 West Fifty-fifth street, and A. Hawks, of 103 West Fifty-fifth street, New York.

The winners of honorable mention, Marion V. O'Dea, of 22 West Sixty-first street and Benjamin A. Solot, of 3938 Broadway, were also invited.

*MAY'S LATEST POSE*

*May Allison as she appears in her new Metro production, "Extravagance"*

## *Canadian West Managers Have Been Redistributed*

A redistribution of managers for several of the new large moving picture palaces of the Canadian West has occurred while the addition of a prominent executive from Minneapolis has also taken place. Ralph Ruffner, formerly of Seattle, who was brought to Winnipeg, Manitoba, to manage the new Capitol Theatre, has been transferred to Vancouver, B. C., by the Famous Players Canadian Corporation and now has charge of the fine Capitol Theatre which was opened there on March 12. He was succeeded at the Capitol, Winnipeg, by Charles C. Perry, of Minneapolis, a veteran showman of that place.

George E. Clark, manager of the Bijou Theatre in Calgary, Alberta, has been appointed manager of the new Allen Theatre in Vancouver, B. C., in succession to Oral D. Cloakey, who has been put in charge of the new Allen Theatre in Cleveland, Ohio. Mr. Clark has been assistant manager of the Vancouver Allen for some weeks.

## *On Daylight Saving*

As this publication goes to press the New York State Conference of Mayors is meeting in Albany to consider a plan for a uniform daylight saving ordinance for the cities of the state, a matter of great interest to exhibitors. Buffalo, one of the chief opponents of the daylight saving repeal, favors five months' duration of daylight saving for municipalities. President La Guardia, of the New York City Board of Aldermen, was invited to attend the conference.

## *Williams in Tonawanda*

George Williams, former manager of the Family Theatre, Albion, N. Y., has been appointed manager of the Star Theatre, Tonawanda, N. Y. Mr. Williams was formerly a member of the sales staff of Dooley Exchange, Inc.

VITAGRAPH OFFICE,
Salt Lake City.

**"Dead Men Tell No Tales" opened here tonight at the Grand Opera House to the biggest first day's business in the history of the theatre. Expect to do capacity for full run of picture. This picture is big and will draw for any exhibitor that books same. Want to thank you for the co-operation in putting this picture over.**

**WILL STEETE, Mgr.,
Grand Opera House,
Great Falls, Montana.**

# *Virginia Brown Faire Wins Heroine Role in Pathe's Kipling Picture After Tests*

PATHE has announced the selection of Virginia Brown Faire for the heroine role of Ameera in Rudyard Kipling's "Without Benefit of Clergy." It is an interesting circumstance that in winning this important engagement, this 17-year-old leading woman had to repeat the experience which first introduced her to the screen two years ago—to succeed where a numerous "field" of contestants necessarily must fail.

It is explained that fifteen capable young picture actresses upon invitation submitted themselves at the Brunton studios to an exhaustive series of tests in competition for the prize Kipling feature engagement. Each of these in turn was costumed and made up for the dusky and pathetic figure of the little Hindu maiden and required to act several scenes of varying emotional intensity in sets ready for the actual "shooting" of the picture.

These crucial tests were made in the presence of the three principal authorities entrusted with the interpretation of Rudyard Kipling's first Pathe picture—Robert Brunton, producer; James Young, director, and Randolph Lewis, the Pathe technical expert who advised with the English novelist throughout the progress of the continuity. Miss Faire is said to have had dangerous competition, and won the role owing to her happy combination of physical essentials and genuine emotional gifts.

At seventeen she is about the same age and possesses the same graceful and slender figure which Kipling gives to Ameera. She has dark hair, also, and large, languorous dark eyes, with a girlishly rounded face. Her emotional gifts, well trained, although in so short a time, cover a wide range, and in the tests for Ameera are said to have revealed subtle shades of a nature calculated to bear out Kipling's ideal of the character.

Miss Faire was barely 15 years old when she entered the "Fame and Fortune" contest of 1919, conducted by the Brewster publications. She was one of 50,000. Months were required for the classification of photographs and the elimination of the obviously unfit. The official judges were Mary Pickford, Cecil de Mille, Maurice Tourneur, Commodore J. Stuart Blackton, Howard Chandler Christy, James Montgomery Flagg, Samuel Lumiere and Eugene V. Brewster. The final decisions were aided by motion picture tests.

Miss Faire very shortly made her first engagement with Universal, with Hoot Gibson in "Running Straight," and later did fine work in "Under Northern Lights." After that she scored handsomely with Will Rogers in "A Bashful Romeo."

## *Firms Incorporated During Past Few Days*

The following companies have been incorporated in New York State during the past few days to enter the motion picture business, the amount of capitalization and the directors also being given:

Carter Cinema Producing Corporation, $250,000, Alex Begg, George A. Conroy, J. J. Mangini, New York; Globe Productions, Inc., $300,000, Henry L. Gates, George Perry, Allan Rock, New York; Gardner Hall Amusement Company, Inc., Troy, $2,000, Charles W. Armstrong, James S. Miller, J. H. Broderick, Troy; Boulevard Amusement Company, $20,000, Jacob Brandt, Abraham and Pauline Kalfus, New York; Jack Curley, Inc., $10,000, John Curley, Great Neck; Frank Kaeppel, Allan Doremus, New York; Frivol Films, Inc., $35,000, C. H. Ferrell, Otto Kloth, Magdalene Kloth, Brooklyn; Keorpath Corporation, $1,000, Harvey Watkins, Frank Jones, John Hopkins, New York; Vera Art, Inc., $50,000, Davide Caloagni, Victor Consiglio, V. A. Gianett; Cataract Theatre Corporation, Niagara Falls, $1,200,000, Adam C. Hayman, Arthur Killian, Niagara Falls, Joseph A. Schuchert, Buffalo; Frontier Features, $100,000, Anders Randolf, F. T. Buckley, New York, H. B. Ragsdale, Brooklyn; Johnston-MacFarland, Inc., $500, H. L. Cross, J. W. Phillips, J. S. Collins, New York.

## *Unique Folio*

With Basil King's story of life after death, "Earthbound," still going strong in all parts of the United States and England, Goldwyn Distributing Corporation has issued to exhibitors an unusually helpful folio under the title of "How I Made Big Money with Earthbound," and giving in detail the advertising and exploitation campaigns conducted by many of the foremost exhibitors in the country.

The folio is eminently practical in that it presents successful "Earthbound" campaigns as they have been conducted for theatres of varying types, from the leading first run theatres to the second run houses and chains the theatres, such as those controlled by Marcus Loew and Jensen & Von Herberg. The folio is so arranged that the reader my readily turn to the campaign in which he is particularly interested.

## *Advertisers to Represent Industry at Big Meeting*

That the Associated Motion Picture Advertisers, Inc., have been appointed to represent the motion picture industry in the huge re-consecration meeting to be held at Madison Square Garden, March 18, and that the association has accepted the appointment and fully concurred in the purposes of the meeting, were developments of the A. M. P. A.'s weekly meeting at the Cafe Boulevard, March 10.

The re-consecration meeting, consecrated to the upholding of Americanism and American ideals, is being fostered by many patriotic societies of national or local organization. Among some of them are the civic societies and the American Legion. Col. Galbraith, head of the legion, and Miss Ann Morgan are among the sponsors for the meeting.

President Paul Lazarus appointed the following committee to co-operate with the organizers of the meeting in the preparation of slides and trailers for advertising purposes: Victor Shapiro, chairman, Tom Wiley and E. P. McNamee. Wells Hawks will be liason officer.

## *Asks National Review*

Secretary of State John J. Lyons of New York, has just received a copy of a concurrent resolution which has been adopted in South Dakota, and which calls upon Congress to enact national legislation in providing governmental review and approval of motion picture films used in interstate commerce and showing to the public. Mr. Lyons thoroughly understands motion picture legislation, having at one time been an exhibitor himself, and as a result he is taking the keenest interest in bills which have thus far been introduced at Albany.

**The beautiful imported soapstone cravat is awarded this week to Equity for presenting in "Straight from Paris," one of the best Clara Kimball Young productions ever made and one of the fine big pictures of the year.**

*PROHIBITION ENFORCEMENT AGENTS PLEASE TAKE NOTICE!*

*Here's Norma Talmadge surrounded by home brew in "The Passion Flower," first of the productions directed by Herbert Brenon for Joseph M. Schenck for release by First National*

# Associated Exhibitors Inc.

*presents*

# "What Women Will Do"

*An Edward Jose Production* *Story by Charles A. Logue*

*Edward Jose, Sole Director*

*A better picture for your bigger business*

We say it, your trade papers say it!

"Novel crook story that is good entertainment. . . Well made, well acted. . . Appealing story because it has a different twist. . You can run it and feel pretty confident that the majority of your patrons are being entertained, whatever class of people make up your audiences. . . There is plenty of excitement and suspense and there are surprises in store at the climax."—*Wid's.*

"An hour and a quarter of good solid entertainment. Story good, good heart interest, no padding, has good box office value. Settings deserve special mention. No possible flaw in lightings or photography. Star and support all that could be desired. A notable achievement."—*Trade Review.*

"Strongly entertaining melodrama, unusually well staged."—*Moving Picture World*

"Excellent from every angle. Direction masterly, cast splendid. . A gripping story."—*Weekly Film Review.*

## ASSOCIATED EXHIBITORS, INC.

25 West 45th Street, New York

PATHE *Distributors*

# *"What Women Will Do"*

This is the third Associated Exhibitors production. Like the others it was made by exhibitors for exhibitors with *your* box office and *your* public in view.

It follows "The Devil," one of the outstanding successes of the business, and like "The Devil" offers ample proof that Associated Exhibitors are keeping the faith; that their announced policy when they started business of producing and presenting *better* pictures of *bigger* box office value was not mere idle words but a statement of honest, earnest policy which is now being carried out.

It is easy to promise; it is not so easy to deliver.

The Associated Exhibitors is *delivering;* thousands of box offices are the witnesses.

"What Women Will Do" is a bigger picture for your better business. *Let the picture itself make good the claim; see it!*

## ASSOCIATED EXHIBITORS INC.

25 West 45th Street, New York

PATHE *Distributors*

# In the Independent Field

## Dominant Makes Several Sales

Dominant Pictures has sold Western star dramas to Fine Arts Film Service for western Missouri and southern Illinois, and for New York State north of Westchester County to Exhibitors Film Service Corporation, of Syracuse, also New-Wed Comedies to R. D. Marson Attractions Company for six New England States; Michigan, to Strand Features, of Detroit; Texas, Oklahoma, Arkansas, to Southwestern Film Service of Dallas; eastern Pennsylvania and southern New Jersey to Consolidated Film Service, of Philadelphia. The U. S. Amusement Features have been sold for Ohio and Kentucky to Masterpiece Film Attractions, of Cleveland; for New York City and southern New Jersey to Elk Photoplays, of New York, and for Alabama, Florida, Georgia, Mississippi, Tennessee, North and South Carolina and Louisiana to Pearce Films, Inc.

## Shallenberger Returns from Coast with Twenty-six Feature Pictures

W. E. Shallenberger, president of Arrow Film Corporation, has returned from Los Angeles, where he contracted for a number of features and short reel subjects. Altogether, he secured for Arrow twenty-six features, most of them being four to a series, each series featuring a prominent star, among them being several stars of strong box office value.

The first feature to be released will be "Headin' North," featuring Pete Morrison, on which exploitation matter is now being prepared and which will be released at an early date. Among the twenty-six subjects are four described as super-specials.

In addition contracts were signed for two series of two-reel comedies, the first will have Harry Gribben, Eddie Barry and Helen Darling as stars. There will be twelve to the series, and also twelve in the other series.

There will also be a big northwestern serial with Ann Little in the leading role. It will be made by Ben Wilson, who directed Jack Hoxie in "Thunderbolt Jack." This serial is said to have been filmed in response to the large number of letters insisting that Miss Little appear in another serial.

Mr. Shallenberger also visited exchanges in San Francisco, Los Angeles, Seattle, Denver, Minneapolis and Chicago and states he found them to be in flourishing shape and conducting their business along modern business-like salesmanship lines. "I found that exhibitors are giving more and more of their business to the independent exchanges," says Dr. Shallenberger, "and as long as the independent exchangeman uses careful judgment in the selection of his product he will have the continued support of the exhibitors. Few independent producers are now at work on the coast and those are under contract where their product has already been sold, which means that the producers are making better pictures and the exchanges must be willing to pay a fair price for them."

## Seventy-five Per Cent of Entire Territory Sold on "Billy Wests"

The series of twelve two-reel Billy West comedies has been sold by Joan Film Sales Company for 75 per cent. of the domestic territory. Twelve districts have been disposed of, and only Missouri, Ohio, Minnesota and Canada remain unsold. Louis Baum, sales manager of Joan, is now in Canada and anticipates closing out all of the country within the next few weeks.

The first of this series, "Sweethearts," was issued four months ago and territory began to sell rapidly and Joan considers the sale of so large a section of the territory in this space of time to be quite an achievement, particularly under present conditions, and also as only four of the twelve comedies have been completed and many of the sales were made on basis of the standard achieved in the first two.

The territory on this series has been bought by many of the country's foremost independent exchangemen, including Joe Skirboll of Pittshurgh, Sol Lesser of California, and Sam Zierler of New York.


MY GAWD!

LOOK AT

SID SMITH

He Thrills You and Makes You Howl in

HALLROOM BOYS COMEDIES


## Pacific Film Company Will Star Vernon Dent in Comedy Series

The spring and summer production program is already under way at the Culver City studios of the Pacific Film Company. Vernon Dent is at work on a series of comedies in which he will portray "boob" roles, supported by Violet Joy, a single reel will be released every other week, alternating with George Ovey and Arby Arly is appearing opposite George Ovey. George Ovey is well known to theatre audiences, and Dent has appeared in a number of comedies with Hank Mann.

The Wharton James players have finished shooting scenes for "The Call of the Wild" in the Sierras, and this five-reel scenic extravaganza has been cut and titled and an attractive press book prepared. It is said to be a sweetly told story of incidents from the lives of the people who live on the heights. Frankie Lee and Highland Laddie are the co-stars.

Work is being rushed on the company's new building which will have a 100 by 130 foot stage, and Manager John J. Hayes expects to add five-reel features to the studio output as soon as improvements are finished. The building is of the Spanish type of architecture with attractive flowers, pools, fountains, etc., in the patio.

## Announces Sales

Specialty Photoplay, Inc., announces the sale of "Trailed in the Storm," for Michigan to D. Mundstuk, of Strand Features, Inc., Detroit. The Major Film Corporation, of Boston, Mass., has purchased the rights for Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

Press books, lobbies and posters for "The Life Mark," the five-reel drama in which Marguerite Clayton is starred, are now available.

## C.B.C. Offers Two-Reel Westerns with C. Edward Hatton as Star

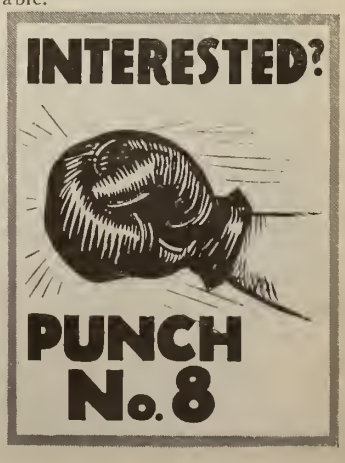
Sam Zierler, president of the Commonwealth Film Corporation, which holds the Equity Pictures Corporation franchise for New York, announces he has booked "Hush," starring Clara Kimball Young, for the Capitol Theatre, New York, week of April 10.

C. B. C. Film Sales Corporation has contracted with C. Edward Hatton for the production of twenty-six two-reel western pictures, and announces that henceforth its series of Star Ranch Westerns which are released one every two weeks, will be devoted exclusively to the Hatton pictures, as it has been found that of all the pictures released under this general title the ones featuring Hatton have proved the most popular.

Prints of two new pictures produced by Mr. Hatton have just been received by C. B. C. His leading woman is Frances Parks and the company also includes Ray Flohre in character roles.

## Correction

Through a typographical error in an article appearing in our issue of March 12, it was stated that the twenty-four sheets for Ivan Abramson's latest production were designed by William Denbaugh. These attractive posters, which are being used on the billboards throughout New York City, are the work of the well-known artist William Bengough.

# In the Independent Field

## *Richard Kipling Will Make Eight Westerns and Two Specials a Year*

Richard Kipling, who recently returned from Los Angeles where he has been supervising the filming of "The Battling Kid," the fourth of his series of western features known as Sylvanite Productions, announces that this picture is now complete and ready for state right distribution.

Mr. Kipling has been very successful in disposing of the previous productions in this series and anticipates the same success with this one. All of the territory on the first one has been sold, 80 per cent. on the second, "Midnight Riders," and 75 per cent. on the third, "Outlawed."

He strongly defended western pictures when properly made, stating that there is a strong demand for these stories of the great outdoors laid in our own great West and stated that while there is necessarily gunplay and mystery in this type of picture, as without it there would be no "punch," in all instances the morale is kept up and the evil doer is downed and good eventually triumphs.

R. A. Sullivan is general manager of Sylvanite Productions, while the casting and direction is handled by Alvin J. Heitz, who is the author of more than 160 productions. The company will make eight western features a year and is also preparing to make in addition, two big special productions.

Mr. Kipling further announced that his company had established exchanges for serving the entire West Coast territory, with offices in Portland for Washington, Oregon and Idaho and in San Francisco and Los Angeles for California, Arizona and Nevada. Ray Perry, formerly with Sol Lesser, is in charge of the Los Angeles' exchange and Theo Johnson is in charge of the Portland exchange.

## *Jans Starts on Trip to Exchanges*

Herman F. Jans, president of Jans Pictures, Inc., left on March 12 for a trip to the principal exchange centres handling his company's productions. While he is desirous of getting first hand information as to the success with which his pictures are meeting in various territories, the trip will also be in the nature of a vacation, and his wife and daughter will accompany him.

His first stop will be in Chicago and he will also visit Minneapolis, Seattle, Los Angeles, San Francisco, Dallas, New Orleans, Atlanta, Baltimore and Washington. While on the Coast he will confer with several producers with a view to purchasing rights to several productions.

## *Capitol Books "Cissy's Economy"*

"Cissy's Economy," the first of the series of two-reel comedies starring Cissy Fitzgerald, which is being distributed through Producers' Security Corporation, has been booked by the Capitol Theatre, New York. Miss Fitzgerald will be remembered as a well-known star of the speaking stage.

## *Mundstuk Visits New York and Buys Several Feature Pictures*

Among the prominent exchange men recently visiting New York for the purpose of securing independent productions for their territory, was Dave Mundstuk of Strand Features, Inc., Detroit. During his stay which lasted several days, he purchased Michigan rights to the following productions: "Out of the Dust," from P. P. Craft of Apex Film Company; "Man's Law," from S. L. Krellberg; "The Fatal Love," from Signet Films; "Trailed in the Storm," from Specialty Photoplays; also the series of features to be produced by Reelcraft Pictures Corporation.

Mr. Mundstuk reports that theatre conditions in Michigan are again fast approaching normal. During the lull in the automobile industry, there was some cessation of theatre patronage, but it was principally in the small outlying houses, while the larger neighborhood theatres and those in the downtown district were hardly affected.

Mr. Mundstuk further states that because of competitive conditions the successful exchangeman must be able to furnish theatres either with very high class specials or on the other hand with pictures that can be booked for a very moderate rental.

## *Allens Buy Canadian Rights on "Hope Diamond Mystery" Serial*

William Fait, Jr., directing the sales of "The Hope Diamond Mystery" for the Howell Sales Company, announces the sale of the Canadian rights to Allen Brothers, Ltd. This sale was prompted by the reports of the manner in which this serial was received in England, where it has already been released. He is also in receipt of numerous other inquiries for territory as a result of the trade paper advertising campaign. The demand has also been heightened by the publication of the story of the serial which has been syndicated in many Sunday newspapers.

Mr. Fait will leave on a sales trip in the near future, visiting Chicago, the states of Ohio, Indiana, Kentucky, also St. Louis, Kansas City, Charlotte, Washington, Philadelphia and possibly Boston, in connection with this production.


**OOH!**

EVERYBODY'S EXCITED
OVER
SID SMITH'S
Nervy Thrills and Riotous Fun in
Hallroom Boys Comedies


## *Several Sales Are Announced on Dierker's "When Dawn Came"*

The Producers' Security Corporation announces the sale of "When Dawn Came," the Hugh Dierker special production to Greater Features, Inc., of Seattle, for the northwestern territory, including Washington, Oregon, Idaho and Montana, and to the Superior Screen Service of Chicago for that territory, while St. Louis' territory has been purchased by Thomas Leonard.

The Superior Screen Service has already arranged a booking for this production at Barbee's Loop Theatre beginning May 8. An elaborate prologue will augment the production and a special symphony orchestra has been engaged for this attraction.

## *Many Sales for Horwitz First*

Mr. Joe Horwitz, of the Joe Horwitz Productions, announces the sale of his latest production, "Dollars and Destiny," in many territories, while other sales are to be closed in the next day or so. Mr. Horwitz will announce within the next week the name of another super production which, he states, will be a revelation to all state right buyers.

## *Reelcraft Enters Feature Field; Will Still Handle Short Subjects*

Reelcraft Pictures Corporation is to enter the feature picture distribution field, according to a statement issued by R. C. Cropper, president of the company, who announces that rumors to this effect, which have been prevalent for some time, are true.

"This action was decided on some time ago," said Mr. Cropper, "in fact ever since we consolidated several short subject companies we have had this plan in view. We have been very successful with the short subjects and have no intention of discontinuing the one and two-reelers, in fact we are planning to add three additional units.

"Two producing companies have been organized for the purpose of supplying us with features and others will be added so that within a year we expect to have at least two features a month for distribution. Reelcraft has spent considerable time in building up a distributing organization and now has its own exchanges in many cities."

*Above: A typical motion picture theatre lobby with floor covered with Gold-Seal Battleship Linoleum.*

*At left: Photograph of Exeter Street Theatre, Boston, Mass., in which Gold-Seal Battleship Linoleum was laid by C. C. Bailey & Co. of Boston.*

# If You Made Your Own Floor-Covering—

You would build sturdy durability all the way through—you would make it easy to clean in order to lessen your upkeep bills—you would have it soundproof, soft underfoot.

In other words, you would make a floor-covering identical with *Gold-Seal* Battleship Linoleum.

*Gold-Seal* Battleship Linoleum measures up to and overtops every one of these requirements—it even exceeds the specifications of the U. S. Navy. More than that, it bears a positive guarantee of "Satisfaction guaranteed or your money back," no other floor-covering sold bears such a liberal pledge of satisfaction and safety for the purchaser.

Springy, easy to clean, attractive, remarkably durable, *Gold-Seal* Battleship Linoleum is both built and guaranteed for satisfaction. Made in soft, restful shades of brown and green.

## *Gold-Seal Cork Carpet*

If you want absolutely silent floors in your theatre—lay *Gold-Seal* Cork Carpet. Velvety soft and springy, this wonderful floor-covering deadens all sound of footsteps and is as yieldingly cushion-like underfoot as the heaviest woven rug or carpet.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—10 pleasing shades in all. Remarkably durable—satisfactory service and wear guaranteed by the Gold-Seal Guarantee.

*If you have a floor-covering problem, put it up to our Service Department—they will be glad to help you. Write our nearest office for samples of these quality floor-coverings, and specifications for laying.*

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago Boston Cleveland
San Francisco Minneapolis Dallas Kansas City Montreal
Atlanta St. Louis Pittsburgh

# GOLD SEAL
## Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S.Navy Standard

*Be sure to look for this Gold Seal on the goods you buy. It insures your getting genuine Battleship Linoleum and absolute satisfaction.*

# Production at Lasky's Hollywood Studio Progressing at Fast Rate

With the completion of a number of Paramount pictures and preparations being made for the immediate starting of others, production at the Lasky studio at Hollywood goes on apace. While it is a fact that the winter has been one of the busiest in the history of the studio, it now looks as if Spring would usher in a still livelier period of activity, with the advance production schedule calling for its continuance far into next Fall.

George Melford has just completed the filming of "The Money Master," by Sir Gilbert Parker. The British author collaborated with the Paramount producer on the preparation of the scenario. Mr. Melford will next produce E. Phillips Oppenheim's "The Great Impersonation."

Penrhyn Stanlaws is preparing for the start of work March 28 on the picture which will mark his debut as a director and also the debut of Betty Compson as a Paramount star. This will be "At the End of the World," scenarized by E. Bingham from Ernst Klein's European success.

Peter B. Kyne is at the Lasky studio collaborating on the adaptation of his famous Cappy Ricks stories as a starring vehicle for Thomas Meighan. Albert Shelby LeVino is writing the scenario. Tom Forman will direct.

Jean Havez, nationally famous as a humorist and song writer, has been signed to work exclusively on Roscoe (Fatty) Arbuckle's pictures in conjunction with the Lasky Studio Scenario Department. Mr. Arbuckle will start work March 21 on George Pattullo's story, "Gasoline Gus." James Cruze will direct and Walter Woods has prepared the scenario.

Frank Woods, supervising director at the West Coast studio of Famous Players-Lasky announces that the permanent title of Wallace Reid's latest picture will be "Watch My Speed." This is a Byron Morgan story that was tentatively called "Watch My Smoke," and was directed by Frank Urson. Mr. Reid will soon start on "Tall Timbers," Dr. James A. B. Scherer's first original story for the screen. Eugene B. Lewis wrote the scenario and Frank Urson will direct.

Theodore Kosloff has been aiding Director Sam Wood in filming the Russian sequence of "The Great Moment," Elinor Glyn's story, starring Gloria Swanson.

William D. Taylor is nearing the completion of "Wealth," in which Ethel Clayton is starred and which is an adaptation by Julia Crawford Ivers from Cosmo Hamilton's, "The Almighty Dollar." Herbert Rawlinson plays opposite the beautiful star.

William DeMille is still busily engaged on "The Lost Romance," scenarized by Olga Printzlau from Edward Knoblock's first original story for Paramount.

## Baltimore Office

The Screenart Pictures, Philadelphia, Pa., of which Michael Lessy is owner and manager, has opened an office in Baltimore on the third floor of 412 East Lexington street. It is in charge of W. E. Shafer and a special drive is being made at present on "A Child for Sale."

## Niblo to Direct

Fred Niblo will direct Douglas Fairbanks in "The Three Musketeers." This information came in a telegram received by Hiram Abrams of the United Artists, this week, from the Fairbanks' studio in Los Angeles.

At the present time Mr. Niblo is engaged with Edward Knoblock in the work of preparing the camera interpretation of Alexander Dumas' famous story, which should be the most resplendant and thrilling production Douglas Fairbanks has ever undertaken.

## Praises Players

Ivan Abramson recently expressed high praise for the players in his latest feature, "Mother Eternal," stating that in all the years he has spent as an independent producer, during which he has made twenty-nine or thirty features, he has never assembled a cast which worked so smoothly and whole-heartedly for success.

He gives special praise to Vivian Martin for her portrayal of the title role; however, the remainder of the cast, including Thurston Hall, Earl Metcalfe, Jack Sherill, Vivienne Osborne, who was erroneously referred to in our issue of March 12 as Vivian Coburn, Cecil Kern, Ruth Sullivan, Clyde Hunniwell, J. W. Johnston, together with Technical Director Edward Luch, Cameraman John S. Stumar and Harry Davis and Casting Director William Abramson all come in for their share of praise.

# William M. Vogel Will Export W. W. Hodkinson Productions

The W. W. Hodkinson Corporation and William M. Vogel, the well-known motion picture exporter, have entered into an arrangement whereby Mr. Vogel assumes the active management of the export activities of the present and future Hodkinson productions with complete rights to the world, exclusive of the United States and Canada. The deal represents one of the very largest of recent export affiliations from the standpoint of productions involved and foreign exhibition values.

It indicates that Hodkinson productions will receive the same constructive handling in the foreign markets as has been accorded the Chaplin productions which, under Mr. Vogel's exploitation, are achieving great success in all foreign markets. The industry is also thoroughly familiar with Mr. Vogel's activities on the Chester Comedies and Scenics, and in behalf of the Atlantic Cinema Corporation, which is the largest single factor in the exportation of American motion pictures (the entire Triangle, Selznick and Select programs, Goldwyns and Mutual Chaplins) to Germany, Austria and the Balkan States.

The products already listed for release and manufacture comprise features under the supervision of Irvin V. Willat, Hugo Ballin, Benjamin B. Hampton, J. L. Frothingham, Rockett Bros., Dial Film Company, National, Irene Castle Productions and other Hodkinson units.

# Thomas H. Ince Beauty Contest Proves Big Success in Atlanta

In the Ince-Atlanta Constitution-Criterion Theatre Contest, exploiting Thomas H. Ince's Associated Producers' production, "Lying Lips," and a means of producing the "Ince Find of 1921" the results were found to be so encouraging that after the run of "Lying Lips" at the Criterion more effort was made to bring this contest to a successful conclusion. The newspaper devoted much space to the contest.

The contest began with a blaze of glory and ended with even a bigger one. It started by exploiting "Lying Lips" at the Criterion, one of the primary reasons for starting the contest, then it exploited Mr. Ince and his players and the name of the Associated Producers.

The judges finally selected the five fairest, and according to the judges they were "some beauties." The lucky young women are Mary Jane Allen, Frances Hahr Dobbs, Sarah Forrest, Valerie McGee and Ethelyn Williamson.

After the winners were picked they were rushed over in automobiles to the Druid Hills Golf Club, where they were posed by an Ince cameraman sent by Mr. Ince especially for this purpose. The prints of these five tests were sent to Mr. Ince for competition with tests from other parts of the country.

# Ralph Ince Plays the Part of Lincoln in "The Highest Law"

"The Highest Law," the Ralph Ince special production made by Selznick, is proving to be one of the greatest attractions of its kind and has eclipsed in bookings Mr. Ince's previous patriotic subject, "The Land of Opportunity," according to an announcement by Selznick Pictures Corporation.

In its entirety this latest Selznick picture teaches a vital lesson to humanity, it is said, and contains an interesting and wholesome story that is calculated to please any and all picture enthusiasts.

Mr. Ince not only directed the production but also played the leading role as "Abraham Lincoln." That justice should be tempered with mercy is the theme. The story was written and picturized by Lewis Allen Browne.

## Second Gallagher Film Completed

A new Ray Gallagher two-reel western has just been completed for Independent Films Association under the direction of Charles Roberts. It is titled "Crooked Trails" and is the second of the series of twenty-four being made by Arthur Gooden Productions at Independence City studios in California.

# Wallace Reid Given Ovation at Opening of Vancouver Theatre

Wallace Reid, Paramount star, was given a royal Canadian welcome by the citizens of Vancouver, B. C., when he went to that city as the guest of honor at the opening of the new Capitol Theatre, Saturday, March 12.

He was the guest of the City of Vancouver and the Famous-Lasky Film Service, Ltd., at a banquet at which he was formally presented with the keys of the city by Mayor Harry Gale, the principal speaker. He was toasted by the leading lights of the Canadian film business and was tendered a special invitation to be the honor guest of the British fleet which had just arrived at Vancouver from England.

At the opening of the Capitol Theatre, of which Ralph Ruffner is managing director a dense crowd was on hand. The house is one of the finest in Vancouver. "The Love Special," Reid's new picture, was the opening attraction.

# LARRY SEMON

## IN "THE HICK"

The Sportsman
The Suitor
The Stage Hand
Solid Concrete
School Days
The Fly Cop
The Grocery Clerk
The Head Waiter

Dew Drop Inn
Dull Care
Between the Acts
The Simple Life
His Home Sweet Home
The Star Boarder
Passing the Buck
Well I'll Be—!

VITAGRAPH

ALBERT E. SMITH PRESIDENT

*Larry Semon Comedies Now Available*

# How the Motion Picture Industry Keeps Wheels of American Commerce Turning

By E. T. KEYSER
*Equipment Editor, Moving Picture World*

THE moving picture industry is in better condition today than almost any other branch of American industry, and its outlook is certainly brighter than that of any other line of endeavor.

The reason for this is the fundamentally sound position of the exhibiting end of the business, and this end is the basic foundation upon which rests the structure of the entire industry.

Have you noted that while seven dollar shirts are now selling for three dollars and a half, that sugar has dropped from twenty cents a pound to five and eight cents, that the prices of shoes have been cut in two, the picture theatre admissions have not been reduced?

The sole reason for this is that when the prices for almost everything else from automobiles to eggs were skied, the exhibitors of this country kept right on the even tenor of their ways, and adhered to practically the same old schedule of admission rates.

### *Running on a Conservative Basis*

They were making money before the war, they made money during the war, and they are making money now, and they have made a large percentage of their profit by reason of a farsighted willingness to run their business on a conservative basis instead of indulging in a wild scramble to grab everything in sight worth grabbing that was good, and the picture theatre has prospered, and in prospering has increased in numbers until now when the manufacturers, flabbergasted by the sudden return to something like normal prices, have curtailed their output and reduced forces.

The picture theatres of this country stand as a bright and shining exception to the rule of curtailed purchasing, and constitute a most important factor in an endeavor to keep the wheels of commerce turning.

The picture theatres building today constitute a better and bigger market for brick, terra cotta, concrete, and other building material than any other line of present building activities. They constitute a better market both for aggregate sales and individual expenditure for organs than churches now under course of erection.

### *What the New Theatres Require*

The new picture theatres now building and being planned constitute a greater area for floor coverings than all the private homes, office buildings, and factories that have been erected during the past year. They require more and better plumbing than all the new apartment houses that have gone up during the past season. Their demands for heating apparatus and ventilating systems are far in excess of those of public buildings now under construction.

A 750-seat picture theatre is a small one. A 2,500-seat house is not large enough to cause comment. Compare the amount of seating and the upholstery of same that will be required to equip the houses building or being planned in the following list with the demands for the new schools, new lecture halls, and assembly rooms that are now under course of construction.

Speaking of furniture, the demand for same is not confined to the seats in the body of the house. Theatres of the better class are, today, equipped with rest rooms, lounges, and smoking rooms, which call for and are embellished with furniture of as high, if not a higher grade than our best metropolitan hotels.

The sanitary appliances, such as drinking cups, vendors, soap vendors, disinfectant apparatus, and disinfectants, as well as pneumatic cleaning systems that will be required for the new houses building and the old ones renovated constitute a greater market than that offered by all the new public buildings and hospitals now under course of construction for the various municipalities.

### *Built Around Electric Current*

The great business of the picture theatre is built around the electric current and the miles of wiring and conduit, the hundreds of switches, and the thousands of lighting fixtures that will be required during the coming year constitute a mighty big item in the output of the manufacturers of the electrical and allied trades.

The demands for uniforms for the ushers, would, in itself, constitute a demand for a large percentage of the output of a pretty big clothing establishment.

Money goes where money is. The houses of this country would not be increasing in numbers if their proprietors were not making money, and as long as this state of affairs continues, the film industry, from the exhibitor who shows the pictures to the producer who makes them, and the manufacturer of the apparatus necessary for their screening, has no reason to worry.

This is not mere optimistic talk. It is based on absolute and incontrovertible facts, of which the following list of picture houses now being erected and planned and others in contemplation is a most convincing proof:

## *List of Building Activities*

### *Alabama*

MOBILE ALA.—Improvements will be made to Dauphine Theatre.

### *Arkansas*

BEARDEN, ARK.—J. W. Harrell has sold Grand Theatre to E. F. Sloan and R. L. Tammill, Millville.

HEBER SPRINGS, ARK.—Victor Beal is new manager Jackson Theatre. Improvements will be made to building.

HELENA, ARK.—Hippodrome Amusement Company will convert Bruen Building into fireproof moving picture theatre.

NEWPORT, ARK.—H. C. Sanders will erect one-story and balcony brick and concrete moving picture theatre, wood floors over concrete, metal ceilings, ventilators, electric lights, with seating capacity of 800.

### *California*

SAN FRANCISCO, CALIF.—Lesher M. Hoyt will erect theatre at 2630 Mission street.

LOS ANGELES.—Moving Picture Directors' Association will erect theatre on Highland avenue, near Hollywood boulevard, to cost $150,000. Address Frank Lloyd.

### *Connecticut*

BRIDGEPORT, CONN.—Marsh Brothers have contract to erect three-story theatre, 68 by 130 feet, on State street for Peter Dawe, 1251 Noble avenue, to cost $88,000.

BRIDGEPORT, CONN.—William Shaf has contract to erect four-story theatre, store and office building, 240 by 216 by 220 feet, at Congress, Main and Arch streets, for S. Z. Poli, Poli Building, New Haven, to cost $2,000,000.

WALLINGFORD, CONN.—Joseph F. Hayes, Windsor, has sold Strand Theatre on Main Street, this city, to C. H. Gardiner, Shelborne Falls, Vt., for about $50,000.

WATERBURY, CONN.—Richard Halliswell is new manager Strand Theatre.

PICKENS, S. C.—James F. Gilreath has sold his moving picture equipment to W. L. Matheney.

### *Delaware*

WILMINGTON, DEL.—Allison Amusement Company has been organized with $500,000 capital to lease films for moving picture and stereopticons and manufacturing same.

WILMINGTON, DEL.—Aladdin Cinema Sales Company has been organized with $100,000 capital to deal in moving picture films.

WILMINGTON, DEL.—Clairton Amusement Company has been organized with $200,000 capital to conduct places of amusement.

WILMINGTON, DEL. — Cosmopolitan Film Corporation has been organized with $500,000 capital to manufacture and distribute moving pictures.

WILMINGTON, DEL.—Eureka Photo Plays, Inc., has been organized with $2,250,000 capital to manufacture and sell moving picture films.

WILMINGTON, DEL.—K. C. Productions, Inc., has been organized with $100,000 capital to lease moving picture films.

WILMINGTON, DEL.—Madison Film Corporation has been organized with $1,000,000 capital to produce moving pictures.

WILMINGTON, DEL.—Motion Picture Service Corporation has been organized with $100,000 capital to own and lease moving picture films.

WILMINGTON, DEL.—Mov-Ezy Theatre Seating Company, Inc., has been organized with $1,000,000 capital to manufacture seating systems for theatre, etc.

WILMINGTON, DEL.—Rotary Projector Comporation has been organized with $1,000,000 capital to manufacture moving picture films, etc.

WILMINGTON, DEL.—Starlight Films, Inc., has been organized with $100,000 capital to manufacture and lease moving picture films.

### *District of Columbia*

WASHINGTON, D. C.—J. S. Leatherman has plans by Milburn, Heister & Co., Union Savings Bank Building, for moving picture theatre, four stories high in front, to be erected on Seventh street, between P and Q streets, with seating capacity of 700.

### *Florida*

HASTINGS, FLA.—Casino Theatre, with seating capacity of 400, will open soon.

LAKELAND, FLA.—Lakeland Amusement Company has plans by Walter Dermitt, 511 Hurt Building, Atlanta, Ga., to rebuild Casino Theatre, 50 by 125 feet; brick, concrete and frame; cement floors, metal doors, ventilators, gas heat; to cost $25,000.

ST. PETERSBURG, FLA.—Arthur L Norris will erect theatre at Fourth avenue and Ninth street, with seating capacity of 260.

### *Georgia*

GRIFFIN, GA.—S. A. Lynch Enterprises has purchased Alamo Theatre.

ROME, GA.—O. C. Lam, general manger Rome Enterprises, successor to Rome Amusement Company, plans to erect large theatre, to cost $100,000.

## *Iowa*

ALBIA, IA.—Roy Alford will rebuild the King Theatre, which was destroyed by fire.

CLINTON, IA.—A-Muse-U Theatre Company has been organized with $25,000 capital to buy, sell, lease, own and operate theatres, moving picture and vaudeville houses. Address A. H. Blank, president.

CRESTON, IA.—Franklin School will purchase moving picture machine. Address secretary school board.

DECORAH, IA.—Rogena Amusement Company has been organized with $25,000 capital. A. H. Ashland is president.

ROCK RAPIDS, IA.—J. Wick has purchased old Strand Theatre and will remodel it in the near future.

## *Idaho*

SANDPOINT, IDAHO.—Improvements will be made to Gem Theatre, to cost $15,000.

## *Illinois*

ASHLEY, ILL.—Company has been organized for purpose of epening moving picture theatre in Foehr Building.

CHARLESTON, ILL.—Frank Francis will open new $65,000 moving picture theatre here.

CHICAGO, ILL.—National Theatres Company has purchased site on Cottage Grove avenue, south 75th street, for erection of moving picture theatre to be known as Chatham Theatre, with seating capacity of 1500.

CHICAGO, ILL.—Adelphi Theatre Company will convert building at 10 and 12 South Clark street into theatre, to cost $75,000.

CHICAGO, ILL.—James Roder, 68 West Randolph street, has purchased site for erection of theatre.

CHICAGO, ILL.Spring Theatre Company, 64 West Randolph street, has been organized with $100,000 capital by Aaron J. Jones, Peter J. Schaefer and Sidney Weisman.

CHICAGO, ILL.—Jayeles Theatres Company, 336 South State street, has been organized with $50,000 capital by Edgar H. Deeth and others.

CHICAGO.—Adams Theatre Company, 628 East 47th street, has been organized with $70,000 capital, by Milton H. Katz, Harry H. Ortenstein and others to operate moving picture theatre.

CHICAGO.—Master Crafts Productions, Inc., 57 East Jackson Boulevard, has been organized with $40,000 capital, by J. M. Hawley, David Fuller and Sara Maxon.

EAST ST. LOUIS, ILL.—Broad Avenue M. E. Church has plans by A. B. Frankel for $50,000 church. Pipe organ and moving picture equipment will be installed. Address Rev. W. R. Wane.

GILLESPIE, ILL.—John Deagle has sold Colonial Theatre. William Stehlin will be manager.

GRAFTON, ILL.—James Chappee has purchased Ger (moving picture) Theatre from T. R. Miller, Jerseyville.

HERRIN, ILL.—Marlon Brothers have plans by Gill & Fath, Murphysboro, for remodeling Herrin Hippodrome.

JOLIET, ILL.—Princess Theatre Company has purchased property on North Chicago street for $150,000. Company plans a community building to include hotel, stores, apartments, theatre, etc.

KEWANEE, ILL.—W. C. Pierce has plans by Ralph C. Harris, 190 North State street, Chicago, for two-story moving picture theatre, to cost $150,000.

QUINCY, ILL.—Otto A. Mohrenstecher, Majestic Building, plans to erect moving picture theatre, having seating capacity of 1000, with stage large enough for vaudeville and other attractions.

SESSER, ILL.—Charles Cauldoni has plans by Gill & Fath, Murphysboro, for converting building into theatre.

## *Indiana*

BRAZIL, IND.—Citizens Theatre Company will erect theatre.

FORT WAYNE, IND.—Oscar E. Wofrock, proprietor Temple Theatre, has purchased site at 619 Calhoun street for erection of new house.

INDIANAPOLIS, IND.—Charles M. Olson has plans by Vonnegut, Miller & Bohn for theatre, with seating capacity of 1300, to be erected at 17 and 19 North Illinois street, to cost $175,000.

INDIANAPOLIS, IND.—Central Theatre Company, 135 North Illinois street, has plans by Vonegut, Bohn & Mueller, State Life Building, for three-story brick and stone moving picture theatre to be erected at 17-19 North Illinois street, to cost $175,000.

INDIANAPOLIS, IND.—Independent Films Association has been organized with $2,500 capital by H. E. Bedford, Richard Robertson and Nathan Woody to manufacture moving picture equipment, etc.

LA PORTE, IND.—Princess Theatre Company has plans by Henry L. Newhouse, 4620 Prairie avenue, Chicago, for theatre, with seating capacity of 1,900, to cost $250,000.

SOUTH BEND, IND.—Morris Handelsam, Battle Creek, is associated with his brother in erecting Palace Theatre.

SOUTH BEND, IND.—Temple Theater at Main street and Lincoln way will be remodeled.

TERRE HAUTE, IND.—Indiana Theatre Company has plans by John E. Everson, 64 East Van Buren street, Chicago, for two and three-story brick and reinforced concrete theatre, store and office building, 140 by 180 feet, to be erected at southwest corner Seventh and Ohio streets, to cost $350,000. Theatre will have seating capacity of 2000.

TERRE HAUTE.—Indiana Theatre Company has been organized with $550,000 capital by Theodore W. Barhydt, R. N. Filbeck and Harry J. Baker.

## *In Kansas*

WANAKA, IND.—Funds are being raised to purchase moving picture machine for school purposes. Address secretary school board.

DODGE CITY, KANS.—H. A. McClure, Emporia, has acqired site here for erection moving picture theatre.

IOLA, KANS.—R. B. Northrup and J. O. Lenhart will erect two-story brick and cement moving picture theatre, including gallery, 48 by 120 feet.

PARSONS, KANS.—Barbour Booking Offices, Muskogee, Okla., has plans by Carl Boller & Brother, 508 Ridge Building, Kansas City, Mo., for remodeling theatre.

PARSON, KAN.—Feess Brothers, proprietors Best Theatre, will erect brick airdome at 18th and Washington streets, with seating capacity of 2,000.

## *Old Kaintuck*

CORBIN, KY.—Louis Morenbloom, S. Cawn and others have plans by B. F. Graf & Sons, Knoxville, Tenn., for moving picture and vaudeville theatre, to cost $65,000.

GREENVILLE, KY.—W. G. Duncan Coal Company will erect moving picture theatre, to cost $15,000.

HARLAND, KY.—Harland Theatre Company has purchased Cumberland Theatre and will make improvements.

MARION, KY.—Charles L. Cassady will erect arcade and theatre building, 45 by 127 feet, brick and concrete; concrete, tile and hardwood floors, metal ceilings and doors, ornamental terra cotta, vault lights, ventilators, hot water heat, electric lights; theatre to seat 600; stores first floor, offices above, to cost $18,000.

OWENSBURG, KY.—Lee Smith, 615 Plum street, has plans by C. W. Kimberlin, I. O. O. F. Building, for theatre.

PADUCAH, KY.—Leo F. Keller has plans by W. Earl Gore for theatre, terra cotta front, marble trim, with seating capacity of 1800.

WHITESBURG, KY.—W. K. Brown has contract to erect brick and stucco moving picture thcatre, 52 by 80 feet, slate roof, hollow tile, metal ceilings, hardwood floors, ventilators, Delco lighting, for S. H. Hart, to cost $10,000.

## *In Maryland*

BALTIMORE, MD.—Maryland Amusement Company has been organized with $250,000 capital.

BALTIMORE, MD.—Rialto Theatre Company, Equitable Building, has plans by Oliver B. Wright, Munsey Building, for one-story brick, stone and terra cotta theatre, 80 by 150 feet, to be erected at 84-46 West North avenue, to cost $50,00.

EASTON, MD.—Gem Amusement Company will erect theatre at Dover and Harrison streets, to cost $50,000. Address Henry P. Turner, president.

## *The Old Bay State*

BROCKTON, MASS.—E. J. Dreyfus and E. A. Bardel, care W. S. Goulston, 17 Milk street, Boston, has plans by A. H. Bowditch, 44 Broomfield street, Boston, for two-story moving picture theatre and vaudeville theatre, including stores and offices, 190 by 140 feet, to be erected at 182-206 Main street.

NEW BEDFORD, MASS.—Olympia Theatre Company has acquired Empire Theatre Company and will rush work on new theatre to be erected on Elm street. Will be conducted as strictly moving picture house.

PITTSFIELD, MASS.—Kelton B. Miller plans to crect theatre, with seating capacity of 2000.

## *In Michigan*

ALBION, MICH.—American Amusement Company will erect theatre on Michigan avenue, between Superior and Ionia streets, to cost $100,000.

BENTON HARBOR, MICH.—Moving picture theatre will be erected at Wall and East Main street by P. Budanevich.

BESSEMER, MICH.—Rex Theatre recently damaged by fire, will be rebuilt.

COLON, MICH.—Stock company has been organized to build theatre. Address J. E. Mosher.

DETROIT, MICH.—I. Baron, 576 Hastings street, will erect two-story brick and stone trim moving picture theatre, store and apartment building, 59 by 95 feet, at Hastings and Livingston streets, to cost $50,000.

DETROIT, MICH.—David Rosenbloom, care Andrew Clubb, Jr., 24 Gobel Building, will erect three-story brick moving picture theatre, 155 by 132 feet, to cost $100.000.

DETROIT, MICH.—A. P. Weschler has plans by H. C. Crane, Huron Building, for theatre, to cost $350,000.

DETROIT, MICH.—Hanna, Zabriski & Daron, 1858 Penobscot Building, have contract to erect brick theatre and hall building for Benjamin L. Shook, 915 Brooklyn avenue, to cost $75,000.

DETROIT.—Maurice H. Finkel, 333 Majestic Building, is preparing plans for four-story brick and terra-cotta front theatre, store and apartment building, 130 by 140 feet, to be erected on Hamilton street. Will have maple and tile floors and seating capacity of 1,600.

DOWAGIAC, MICH.—L. E. Larkin, manager Beckwith Theatre, will erect moving picture theatre, with seating capacity of 1500, to cost $80,000.

GRAND RAPIDS, MICH.—I. S. Aroner, 304 South Wabash avenue, Chicago, is preparing plans for two-story brick, stone and terra cotta theatre and dance hall, 100 by 150 feet.

ONTONAGON, MICH.—Rex Theatre, owned by J. J. Clark, will be enlarged, front redecorated and large stage built. cost $150,000.

PORT HURON, MICH.—New moving picture theatre will be erected, to cost $50,000. Herbert L. Weil will be manager.

## *Minnesota*

MINNEAPOLIS MINN.—Louis Fleischer Company, 401 Plymouth Building, has contract to erect one-story brick theatre and store building, 85 by 132 feet, at Fourth avenue and Lake street, for Chris D. Deckas, 3000 Oakland avenue, to cost $75,000.

MINNEAPOLIS, MINN. — Chris P. Deckas, 3000 Oakland avenue, has plans by Perry Crosier, 3725 Dupont avenue, S., for theatre to be erected at Fourth avenue, S, and Lake streets, to cost $75,000.

MINNEAPOLIS. — Paul F. Heim, 548 Builders Exchange, is preparing plans for brick and stone-trim moving picture theatre, 50 by 127 feet, to cost $40,000.

ST. PAUL, MINN.—American Theatre Company, 491 Bidwell street, has plans by George A. Blowett, 646 Endicott Building, for large theatre. Address A. F. Smith. secretary.

TWO HARBORS, MINN.—H. C. Olson will erect theatre ata Second avenue and Cedar street.

VIRGINIA, MINN.—Finkelstein & Ruben, New Palace Theatre Building, Minneapolis, have plans by Kees & Colburn, 246 Plymouth Building, Minneapolis, for theatre to be erected here.

## *From Missouri*

CARTHAGE, MO.—G. H. Slothower, Vinita, Okla., will erect moving picture theatre, with seating capacity of 1,000, to cost $35,000.

KANSAS CITY, MO.—George E. Bowling & Son, 907 Sharp Building, have contract to remodel Palace Theatre at 10th and Main streets.

KANSAS CITY, MO.—W. A. Mitchell, 504 North Main street, has contract to convert garage into theatre, 40 by 96 feet, with seating capacity of 700, to cost $10,000.

SPRINGFIELD, MO.—Ensley Barbour Booking Agency, Muskogee, Okla., has leased Landers Theatre. Extensive improvements will be made costing $30,000.

SPRINGFIELD, MO.—Springfield Theatre and Investment Company has reopened Jefferson Theatre.

ST. LOUIS, MO.—Thomas P. Barnett is preparing plans for large theatre to be erected on north side Washington avenue, between Seventh and Eighth streets, to cost $1,000,000. Will be known as State Theater and have seating capacity of 3,000 on main floor and 1,400 in balcony.

SPRINGFIELD, MO.—Springfield Theatre & Invesment Company will enlarge Electric Theatre and increase seating capacity to 3000. Address E. C. McAfee, secretary.

SPRINGFIELD, MO.—W. W. Smith, manager Grand Theatre in Kirby Arcade, has obtained leases on stores in building with view of converting same into large theatre.

ST. LOUIS.—Albert E. Morelock, Carlton Building, is interested in theatre to be erected on Chestnut street, near 19th, to cost $500,000.

ST. LOUIS, MO.—Mauran, Russell and Crowill, Chemical Building, are preparing plans for large moving picture theatre and studio building to be erected on site Delmar Building, facing Aubert avenue, to cost $1,200,000. Address Hecter Pasmezoglu, 4940 McPherson avenue.

## *Montana and Nebraska*

FERGUS FALLS, MONT.—Stock company will erect moving picture here, to cost $60,000. Address McCarthy Brothers, Fargo, N. D.

GREAT FALLS, MONT.—Liberty Theatre is under construction for Jensen-Von Herberg Company, to cost $300,000. Will be completed and opened about May 1. Organ will be installed.

BAYARD, NEB.—Baker & PPeterson, Gering, are preparing plans for theatre to cost $150,000. Address W. H. Ostenberg, manager Orpheum Theatre, Scottsbluff.

LITCHFIELD, NEB.—Alva Lang will erect theatre on Main street.

NORFOLK, NEB.—New Grand Theatre, costing $100,000, has opened. It is conducted by Jack Howard.

OMAHA.—William Harms, owner Apollo Theatre, will erect moving picture theatre on Winton street, between 17th and 18th streets, with seating capacity of 700, to cost $11,000. To be completed and opened about March 1.

OMAHA.—World Realty Company will erect theatre at 15th and Douglas streets, to cost $500,000.

## *New Hampshire and N. Carolina*

MANCHESTER, N. H. — Orpheum Theatre Company has plans by Thomas W. Lamb, 646 Eighth avenue, New York, for theatre to cost about $250,000.

LENOIR, N. C.—George O. Shakespear and associates will erect two-story moving picture theatre, with seating capacity of 600.

## *New Jersey*

AUDUBON, N. J.—South Jersey Amusement Company is hurrying the completion of its theatre and has asked bids on pipe organ.

CLIFTON, N. J.—S. M. Saxe, 203 Dayton avenue, Passaic, has plans by H. Aosesohn, 188 Market street, Newark, for alterations to moving picture theatre at 226-30 Dayton avenue, to cost $100,000.

ELIZABETH, N. J.—Zucker, Steiner & Company, 25 Branford place, Newark, have plans by F. W. Wentworth, 140 Market street, Newark, for three-story reinforced concrete and terra cotta front moving pictue theatre and store building, 109 by 220 feet, to be erected on Broad street, to cost $200,000.

LAKEWOOD, N. J.—Ferber Amusement Company has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for brick and terra cotta trim theatre and store building to be erected at Fourth street and Clifton avenue, to cost $100,000.

LAKEWOOD, N. J.—Lakewood Amusement Company has been organized with $100,000 capital to conduct amusement enterprises.

NEWARK, N. J.—Irvington Lumber & Door Company, 768 Broad street, has contract to erect one-story moving picture theatre and store building, 72 by 108 feet, at South Orange avenue and Telford street, to cost $125,000.

NEWARK.—M. & S. Amusement Company, 304 Market street, has plans by Henry Baechlin, 665 Broad street, for one-story brick and limestone-trim moving picture theatre and store building, 26 by 100 feet, to be erected at Market and Ward streets, to cost $20,000.

NEWARK, N. J.—Wilson Amusement Company, 786 Broad street, has been organized with $100,000 capital to conduct amusement enterprises.

MORRISTOWN, N. J.—Roth Amusement Enterprises, Lyons Park Theatre, has been organized with $100,000 capital to conduct amusement places.

PLAINFIELD, N. J.—Plainfield Theatre has plans by Hoffman-Henon Company, Finance Building, Philadelphia, for alterations and an addition to theatre, to cost $80,000.

TRENTON, N. J.—Walter E. Reade, Trent and Capitol Theatres; Milton Hirschfield, State Street Theatre and Charles C. Hildinger, Hildinger Enterprises, will erect large theater on East State street, to cost $500,000. Feature new house will be 30-piece symphony orchestra in addition to an organ.

WILDWOOD, N. J.—Casino Pier Company, care Heber Crane, Wildwood Title & Trust Company, plans to erect one-story (probably frame and stucco) moving picture theatre, with seating capacity of 3,000, at Cedar avenue and Boardwalk.

WILDWOOD, N. J.—W. C. Hunt will lease the Ocean Pier at Wildwood Crest for moving picture theatre.

## *In the Empire State*

BROOKLYN, N. Y.—Harris Barr, 308 West 47th street, New York, has plans by M. J. Harrison, 110 East 31st street, for two-story theatre to be erected at 158 Myrtle avenue.

BROOKLYN, N. Y.—Superb Amusement Company has plans by E. Homgren, 373 Fulton street, for one-story brick and limestone trim moving picture theatre, 90 by 130 feet, to be erected at northeast corner Fulton street and Throop avenue, to cost $100,000.

BROOKLYN, N. Y.—Cormine & Fizzoroti have plans by Ferdinand Savignano, 6005 Fourteenth avenue, for alterations to one-story brick moving picture theatre on Thirteenth avenue, between Seventy-fourth and Seventy-fifth streets, to cost $75,000.

BROOKLYN, N. Y.—Herman Becker, 1482 Broadway, New York, has plans by George Keister, 56 West 45th street, New York, for one-story moving picture theatre and store building, 70 by 200 feet, to be erected on north side 86th street, to cost $100,000.

BROOKLYN, N. Y.—Mollie Greenfield, 699 Willoughby avenue, has plans by Harrison G. Wiseman, 25 West 43rd street, New York, for one-story brick theatre, 38 by 234 feet, to be erected on south side Eastern Parkway, to cost $22,500.

BROOKLYN, N. Y.—M. C. K. Contracting Company has plans by James Millman, 26 Court street, for one-story brick moving picture theatre and store building, 100 by 100 feet, to be erected at northeast corner Cropsy avenue and Bay Twenty-second street, to cost $85,000.

BROOKLYN, N. Y.—Plaza Theatre Company, 154 High street, has plans by S. P. Srocie, Jr., 363 Fulton street, Jamaica, L. I., N. Y., for remodeling moving picture theatre on south side of High street, to cost $15,000.

BROOKLYN.—Sol Brill will erect theatre on Manhattan avenue, Greenpoint section, with seating capacity of 2,000.

CARTHAGE, N. Y.—Edward Colligan, Sr., has purchased site on State street for erection of theatre, to cost $60,000.

CORNING, N. Y.—Crystal City Theatre Company has plans by George S. Veazie, 114 Baldwin street, Elmira, N. Y. for two-story brick and hollow-tile theatre, 60x165 feet, to be erected at 9 East Erie avenue.

DUNKIRK, N. Y. — Drohen Theatre Company, 313 Central avenue, has plans by Henry T. Higgin, 73 West Fifth street, for theatre to be erected at 335-37 Central avenue, to cost $250,000.

ELMHURST, L. I., N. Y.—M. W. Del Grandio, 158 West 45th street, New York, is preparing plans for one-story brick moving picture theatre, 60 by 115 feet, to cost $50,000.

FLUSHING, L. I., N. Y.—E. G. Corn & Sons, 1476 Broadway, New York, has contract to erect one-story moving picture theatre for Wilmer & Vincent, 1451 Broadway, New York, to cost $25,000.

KINGSTON, N. Y.—I. Burger has plans by Thomas Rice for extensive improvements to Lyric Theatre on East Strand street.

MEDINA, N. Y.—Allen Theatre Company has acquired Delmar Theatre building from Floyd W. Austin. As soon as present lease expires, new owners plan to close house and make improvements. Seating capacity is to be increased to 1000.

MIDDLETOWN, N. Y.—Middletown Theatre Company has plans by R. R. Graham, 62 North street, for theatre, 60 by 200 feet, to cost $160,000.

MIDDLETOWN, N. Y.—Thomas W. and Clinton W. Wisner will erect moving picture theatre at Greenwood Lake, near post office, with seating capacity of 350.

MONTICELLO, N. Y.—Washington and Miller have plans by Backoff, Jones & Cook for theatre with seating capacity of 1,000, to cost $90,000.

NEW YORK, N. Y.—Adolph J. Stockammer, 1368 St. John's place, has plans by Harrison A. Wiseman, 25 West 43rd street, for two-story theatre and store building, 140 by 120 feet, to cost $150,000.

NEW YORK.—Parkway Garden Company will erect theatre at Kings Highway and Coney Island avenue, to cost $560,000.

NEW YORK, N. Y.—63rd Street Corporation, 501 Fifth avenue, has plans by Thomas W. Lamb, 644 Eighth avenue, for alterations to three-story brick theatre at 22-26 West 63rd street, to cost $75,000.

NEW YORK, N. Y.—Thomas Mulligan, 1474 Shakespeare avenue, has contract to erect one-story moving picture theatre and roof garden, 58 by 165 feet, on north side 161st street, for Elton Holding Corporation, 299 Broadway, to cost $150,000. Address Harry Goodman, president.

NEW YORK, N. Y.—William T. Keoguh Amusement Company, 570 Bergen avenue, contemplates erecting theatre at northeast corner South Boulevard and 17th street.

*OSWEGO, N. Y.—A. Paine & Son, 142 West Second street, has contract to convert livery stable on East Second street into moving picture theatre for Morton and Sesonski, 81 West Third street, to cost $40,000.

PELHAM MANOR, N. Y.—David Wask will erect three community moving picture theatres in Westchester county, each with seating capacity of 400. They will be known as Pelham Manor, Scarsdale and Larchmont.

POTSDAM, N. Y.—Sylvester Nicolette contemplates erecting a theatre and garage in the spring.

RIDGEWOOD, L. I., N. Y.—B. Livoti, 691 Knickerbocker avenue, Brooklyn, has plans by Charles P. Cannella, 1169 Herkimer street, Brooklyn, for one-story brick moving picture theatre, 72 by 100 feet, to be erected at Slocum street and Myrtle avenue, to cost $75,000.

RIDGEWOOD, L. I., N. Y.—Peter Guthy, 852 Monroe street, Brooklyn, has contract to erect two-story moving picture theatre, store and office building, 100 by 132 feet, at Myrtle avenue and Decatur street for Glenwood Amusement Company, 408 Knickerbocker avenue, Brooklyn, to cost $100,000.

RIDGEWOOD, L. I., N. Y.—Pfeiffer Brothers, 147 Myrtle avenue, have plans by H. T. Jeffrey, Jr., 309 Fulton street, Jamaica, L. I., for moving picture theatre, to cost $60,000.

ROCHESTER, N. Y.—Pinnacle Amusement Company will erect Pinnacle Community Theatre on Monroe avenue, between Boardman street and Sumner Park. Address Edgar Shantz, president.

SCARSDALE, N. Y.—Scarsdale National Bank has plans by Warren & Wetmore for four-story theatre, store and apartment building, to cost $1,500,000.

TROY, N. Y.—Casper Bataglia, Liberty and Fourth streets, has plans by W. E. Clark, Cannon Building, for three-story brick moving picture theatre, store and apartment building, 65 by 114 feet, with lobby 20 by 65 feet, to be erected at Fifth avenue and Hoosick street, to cost $45,000.

TROY, N. Y.—M. and J. Weinstein have purchased building at 22 Front street for erection of theatre.

TROY, N. Y.—Gaspare Battaglia, 601 Fourth avenue, has purchased site at 2359 Fifth avenue for erection theatre, with seating capacity of 1,000.

## *In Ohio*

AKRON, O.—Arch Realty Company, 579 Euclid avenue, has plans by Swirsky & Miller, Heberich Building, for theatre to be erected at Main and Buchtel streets, to cost $500,000. Address Louis Miller, manager.

AKRON, O.—Extensive alterations are being made to interior of Liberty Theatre at West Market and Valley streets, to cost $35,000.

AKRON, O.—Menches Brothers have plans by Boenisch, Kraus & Helmkamp, Ohio Building, for remodeling Liberty (moving picture) Theatre at West Market and Valley streets, to cost $50,000.

CINCINNATI, O.—Columbia Amusement Company, 47th street and Broadway, New York, has plans by A. McElfetrick, 701 Seventh avenue, New York, for large theatre and office building.

CINCINNATI, O.—Fountain Square Theatre, care Famous Players-Lasky Corporation, 485 Fifth avenue, New York, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for six-story brick and stone trim theatre to be erected on Vine street, near Fifth, to cost $400,000.

CINCINNATI, O.—Gray & Johnson will erect theatre for negroes at Lincoln avenue and Alms place, Walnut Hills, to cost $20,000.

CINCINNATI.—Melrose Theatre Company, 1406 Union Trust Building, has plans by George L. and C. W. Rapp, 190 East State street, Chicago, for three-story moving picture theatre and apartment building, 145 by 300 feet, to be erected at northwest corner Melrose avenue and McMillan street, to cost $400,000.

CLEVELAND, O.—Gaiety Theatre Corporation, 1746 East Ninth street, has plans by A. C. Yost, 355 The Arcade, for three-story brick moving picture theatre and store building, 56 by 170 feet, to be erected at East 79th street and Superior avenue, to cost $150,000.

DAYTON, O.—B. F. Keith's Theatre interest, 1604 Broadway, New York, has plans by George L. and C. W. Rapp, 190 East State street, Chicago, for brick moving picture and vaudevilie, 125 by 200 feet, to be erected on Main street near First, to cost $800,000.

FAIRPORT, O.—E. E. Lawrence has plans by R. H. Hinsdale, 604 Bangor Building, Cleveland, for two-story brick theatre, store and office building, 47 by 100 feet, to cost $40,000.

HILLSBORO, O.—Dr. I. L. De Hoss has purchased building to be converted into moving picture theatre.

LAKEWOOD, O.—Greenwald & Stecker, Socicty for Savings Building, Cleveland, have plans by R. Petti, 307 Williamson Building, Cleveland, for one-story brick moving picture theatre, 90 by 125 feet, to be erected at Detroit street and Wyandott avenue, to cost $125,000.

SOMERSET, O.—Albert Russell will erect theatre on South Columbus street.

YOUNGSTOWN, O.—Dome Theatre Company will build second theatre, with seating capacity of 1500.

## *Oklahoma and Oregon*

LAWTON, OKLA.—J. D. and A. L. Ramsey plan to erect theatre and office at Fourth street and D avenue.

SPRING HILL, OKLA.—John Liakos has let contract for erection of moving picture theatre.

SPRING HILL, OKLA.—Walter Stoppleman has let contract for erection of moving picture theatre.

PORTLAND, ORE.—New theatre will be erected here, according to anouncement made by Sam Harris, of Ackerman & Harris, owners of Hippodrome. Address W. W. Ely, manager.

## *Pennsylvania*

AIQUIPPA, PA.—Bontempo & Howard, 382 Franklin avenue, Woodlawn, Pa., are preparing plans for one-story brick moving picture theatre, 30 by 100 feet, to cost $20,000.

ALTOONA, PA.—A. Jackson, 33 North Eighth street, has plans by Reinhard & Dempwolf, Casset Building, York, for one-story brick theatre, 66 by 200 feet, to be erected at Eighth and Spring streets.

BRADDOCK, PA.—Bon Burke, 850 Braddock avenue, has plans by Harry S. Bair, Vandergift Building, Pittsburgh, for theatre and office building to be ertced at 840-46 Braddock avenue, to cost $250,000.

CARNEGIE, PA.—Lyric Amusement Company, 123 East Main street, has plans by Mark & Kahn, Jackson Building, Pittsburgh, for one-story brick and hollow-tile moving picture theatre to be erected on East Main street.

COATSVILLE, PA.—Lagges Brothers, 253 East Main street, has plans by R. A. Kerns, Jr., 10 South 18th street, Philadelphia, for alterations and an addition, 47 by 145 feet to Palace Theatre on Main street, to cost $100,000.

COALDALE, PA.—Panther Valley Amusement Company has been organized with $150,000.

COUDERSPORT, PA.—W. E. Phelps will remodel moving picture theatre on Second street, to cost $15,000.

COUDERSPORT, PA.—S. Lloyd will erect two-story brick, cement and tile moving picture theatre, 84 by 94 feet, at First and Main streets.

ERIE, PA.—Andrew Weschler, care Colonial Theatre, has plans by Thayer & Thayer, Mercantile Building, New Castle, to remodel three-story moving picture theatre on State street, near 10th.

HARRISBURG, PA.—W. D. Markley, Camp Hill, has contract to erect one-story addition to moving picture theatre, 32 by 22 feet, at southwest corner Sixth and Cumberland streets for B. Shiff, Chestnut and Dewberry streets, to cost $12,00.

INDIANA, PA.—2—Jefferson Theatre Company, care Penn McCartney, Punxsutawney, will erect three-story brick Rialto Theatre, office and dance hall, 71 by 201 feet, to cost $165,000.

MEADVILLE, PA.—Meadville Theatre Corporation has plans by Harry Bair, Vandergrift Building, Pittsburgh, for one-story brick moving picture theatre and hotel building, 76 by 143 feet, to be erected at Chestnut street and Park avenue. Address Charles Schatz, Lyceum Theatre.

NEWBERRY, PA.—Theatre will be erected on West Fourth street, to cost $50,000. Address J. W. Preston.

NORTH WALES, PA.—North Wales Alumni Association has raised funds to purchase moving picture equipment for educational work in public schools.

OIL CITY, PA.—H. L. Stahl has purchased building and will convert it into moving picture theatre and billard hall. Theatre to have seating capacity of 1000.

PAOLI, PA.—E. Nelson Edwards is preparing plans for combination building to include fire station, post office and moving picture theatre, to cost $400,000.

PHILADELPHIA, PA.— H. N. Miller is preparing plans for one-story moving picture theatre, 80 by 160 feet, to be erected at southeast corner 60th and Chestnut streets.

PHILADELPHIA, PA.—Stanley Company of America has acquired Harrowgate Theatre at northeast corner Kensington avenue and Ontario street for sum reported at $200,000. The house is one of the largest in that section of the city devoted exclusively to photoplays. It occupies a lot 73 by 150 feet and has seating capacity of 1400.

PHILADELPHIA, PA.—Moving picture theatre at northeast corner Kensington ave-

nue and Russell street, 73.3 feet by 150 feet, has been sold by Jacob Korman to H. Rawn, representing Stanley Company of America, for $160,000 and has been conveyed by Rawn to his principal subject to mortgage of $145,000. Property is assessed at $35,000.

PITTSBURGH, PA.—Diebold Investment Company, Fulton Building, has plans by Harry S. Bair, Vandergrift Building, for two-story brick, concrete and terra cotta trim moving picture theatre and store building, 70 by 160 feet, to be erected at Darlington road and Murray avenue, to cost $200,000.

PITTSBURGH, PA.—Rowland & Clark, Jenkins' Arcade, will erect moving picture theatre, 60 by 200 feet, at Beatty street and Penn avenue.

PITTSBURGH, PA.—Steel City Amusement Company has purchased site on Center avenue, near Dinwiddle street, for erection moving picture theatre, to cost $200,0000.

POTTSVILLE, PA.—William B. Shugars and associates have purchased Slater Theater site on North Centre street and will erect new theatre, with seating capacity of 2200, to cost $250,000.

READING, PA.—Wilmer H. Vincent, 1401 Columbia Theatre Building, New York, has plans by Hoffman-Venon Company, Finance Building, Philadelphia, for three-story Capitol Theatre to be erected at 344 Penn street.

QUAKERSTOWN, PA.—A. O. Martin, Doylestown, is preparing plans for alterations and an addition to moving picture theatre here.

STATE COLLEGE, PA.—Maurice Baum, Bank Apartments, will erect two-story brick and ornamental terra cotta moving picture theatre, 75 by 40 feet, on West College avenue, to cost $150,000.

SUMMIT HILL, PA.—Quinn Alexander & Courey, Lansford, have plans by C. F. Storch for two-story brick, reinforced concrete and hollow tile moving picture theatre and hall building, 80 by 150 feet, to be erected at Coal and Patterson streets, to cost $50,000.

WASHINGTON, PA.—Spero Kasmo, Main and Pine streets, has plans by P. C. Dowler, Magee Building, Pittsburgh, for one-story brick Jefferson Theatre, 72 by 167 feet, to be erected on Main street, to

WILKES-BARRE, PA.—Charles Miles has purchased site on West Northampton street for erection of moving picture and vaudeville theatre.

WILKINSBURG, PA.—W. S. Snaman, Empire Building, Pittsburgh, is preparing plans for one-story brick and terra cotta trim moving picture theatre, 60 by 126 feet, to be erected on Penn avenue, near Wood street, to cost $225,000.

## *Tennessee*

CHATTANOOGA, TENN.—Tennessee Enterprise Company has let contract for erection on Broad street, between Seventh and Eighth streets, to cost $150,000.

CHATTANOOGA, TENN.—Parks & Company has contract to erect fireproof theatre on Broad street, between Seventh and Eighth streets, for Tennessee Enterprise Company, to cost $150,000.

JOHNSON CITY, TENN.—J. S. Gillespie has plans by D. R. Beeson, Harr Building, for two-story brick theatre and apartment building, 36 by 100 feet.

KINGSPORT, TENN.—J. S. Gillespie has plans by D. R. Beeson, Harr Building, Johnson City, for theatre and apartment building.

## *Texas*

AUSTIN, TEXAS.—Zurin Theatre has opened. Address Manager Hegman.

BONHAM, TEX.—E. H. Hawley and H. B. Robb, Dallas, and W. H. Evans, this city, will erect moving picture theatre, with seating capacity of 1,000, to cost $60,000. Pipe organ costing $6,500 will be installed.

BONHAM, TEXAS.—E. H. Hawley and R. B. Robb, Dallas, and R. & R. Theatre enterprises, have purchased site for erection moving picture theatre, to cost $60,000.

BONHAM, TEXAS.—Sparger & Peters will erect theatre on Main street.

DALLAS, TEXAS.—Dallas Wholesale Merchants' Association is interested in theatre to be erected at Commerce and Poydras streets, to cost $500,000. Address Charles L. Sanger.

EDINBURG, TEXAS.—Moving picture committee of Chamber of Commerce has secured $14,500 for erection of brick and frame theatre, 40 by 100 feet, with seating capacity of about 600.

ENNIS, TEXAS.—John M. Sayeg will erect brick, hollow-tile and concrete theatre, 50 by 115 feet, to be located on West Knox street; tile and concrete floors, interior tile, metal doors, ventilators, gas and hot-air heat, electric lights, to cost $60,000.

ENNIS, TEXAS.—J. M. Sayeg will erect theatre on west Knox street.

FORT WORTH, TEXAS.—Park Department plans to inaugurate moving picture shows to augument community band concerts at the various parks in the city. Marine and Forest Parks will be the first to have this form of entertainment, each with a seating capacity of about 1,000. Address T. J. Conway, Superintendent of Parks.

GRAHAM, TEXAS.—Wilkie Brothers & McConnell have purchased Price Bros.' building for $25,000 and will convert it into theatre, with seating capacity of 2000.

HOUSTON, TEXAS.—Niels Eperson has plans by John Eberson, 64 East Van Buren street, Chicago, Ill., for 14-story brick and terra-cotta theatre and office building, to cost $800,000. Theatre will have seating capacity of 3,000.

MEXIA, TEXAS.—O. H. Brannon and associates have leased site and let contract for erection summer theatre, with seating capacity of 1,600.

NACOGDOCHES, Tex.—Majestic Theatre will erect theatre, to cost $10,000.

SAN ANTONIO—Liberty Amusement Company has been organized with $10,000 capital by W. J. and Nelson Lytle and Laura S. Roberts.

WACO, TEXAS.—J. P. Harrington has been appointed manager of all Waco theatres controlled by Southern Enterprises.

YOAKUM, TEXAS.—Queen Theatre, owned by United Amusement Company, Hugo, Okla., has been purchased by Adolph Fisher, Gatesville.

## *The Old Dominion*

CAPE CHARLES, VA.—H. Robert Diehl, New Monroe Building, Norfolk, is preparing plans for one-story brick moving picture theatre, 40 by 85 feet, with gallery, to cost about $30,000.

PORTSMOUTH, VA.—H. A. Harrison has contract to remodel building at 1122 High street for theatre and amusement center for Twentieth Century Amusement Company.

VIRGINIA HIGHLANDS, VA.—Kendall Productions, 502 Mather Building, Washington, D. C., will erect large concrete and hollow tile moving picture theatre, 200 by 500 feet, ornamental terra-cotta, metal ceilings and doors, ventilators, steel sash and trim, rolling partitions, steam heat, electric, to cost $50,000.

## *West Virginia*

BLUEFIELD, W. VA.—H. A. Lucas has contract to erect moving picture theatre, 50 by 120 feet, on Princeton avenue, with seating capacity of 800 for L. Kaufman, to cost $60,000.

BLUEFIELD, W. VA.—H. A. Lucas has contract to erect theatre for L. Kaufman, to cost $60,000.

FAIRMONT, W. VA.—Arch M. Burt will improve moving picture theatre on Market street, to cost $7,000.

## *Washington*

HILLYARD, WASH.—O. W. Newton will purchase site for erection of theatre, with seating capacity of 900.

LEBAM, WASH.—P. J. Looney will rebuild moving picture theatre recently destroyed by fire.

PROSSER, WASH.—Princess Theatre which was damaged by fire, will be reconstructed and reopened about March 1.

PUYALLUP, WASH.—Woodward Enterprise, Inc., Spokane, is erecting theatre. with seating capacity of 750, to cost $55,000.

## *Wisconsin*

ANTIGO, WIS.—E. H. Hanson, manager Palace Theatre, will erect theatre at Fifth avenue and Edison street, to cost $100,000.

APPLETON, WIS.—Elite Theatre will be enlarged. Large addition will be built to north end of building, increasing seating capacity to 740. Address Neil Duffy, manager.

BLANCHARDVILLE, WIS.—Owen Kelley will build theatre here.

CHILTON, WIS.—Princess Theatre will be enlarged. Address E. M. D. Korte, manager.

HARTFORD, WIS.—Oliver Webb, 544 Forty-ninth street, Milwaukee, is preparing plans for five-story brick and concrete theatre, store and office building, 100 by 300 feet.

JANESVILLE, WIS.—Saxe Brothers, Milwaukee, will erect theatre here. Address M. Jeffrie, local representative.

KENOSHA, WIS.—Collins Theatrical Enterprise, owning and operating Burke Theatre, has leased Virginia Theatre.

MADISON, WIS.—Fuller Theatre will be rebuilt at cost of $150,000.

MADISON, WIS.—George Linderman, 237 Lake avenue, has contract to remodel theatre at 256 Main street for Majestic Theatre, to cost $75,000.

MADISON, WIS.—C. Mantkus, 216 Sheridan road, has plans by Charles O. Augustine, 1063 Howland avenue, for two-story fireproof theatre and commercial building, 140 by 150 feet, to cost $400,000.

MERRILL, WIS.—A. L. Robarge and James Streeter have purchased Koth property on Second street, between Wisconsin and Spirit avenues for erection of moving picture theatre, to cost $12,000.

MILWAUKEE, WIS.—F. R. Trottman, 381 Grove street, will erect moving picture theatre, to cost $10,000.

MILWAUKEE, WIS.—William G. Williams, 352 Jackson street, has contract to erect theatre at 178 Second street for Chrystal Theatre Company, 176 Second street, to cost $15,000.

MILWAUKEE, WIS.—Leo A. Landers is new manager Alhambra Theatre.

PRAIRIE DU CHIEN, WIS.—Louis Silberschmidt has plans by Parkinson & Dockendorff, Linker Building, La Crosse, for theatre to be erected on site Nugent livery stable.

NEILLSVILLE, WIS.—Two-story theatre and hotel building will be erected on site O'Neil House. Address Herman North.

RHINELANDER, WIS.—Peter Rouman has plans by Oppernhamer & Obel, Wausau, for three-story moving picture theatre, 83 by 120 feet, to cost $60,000.

STURGEON BAY, WIS.—Hahn Opera House Company will convert its building on Main street into moving picture theatre, to cost $10,000.

KENOSHA, WIS.—Wisconsin Theatre Company, 288 Milwaukee avenue, has plans by William H. Pruyn, Jr., 122 South Michigan avenue, for three-story brick theatre, store and office building, 80 by 150 feet, to be erected on Chicago street, to cost $50,000.

MELNIK, WIS.—Turner Theatre will be converted into moving picture house.

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *Sidelights and Reflections*

OUR film brethren across the Atlantic are waking up to an evil which, to quote from one of their writers on the drama, "is the shortest cut to sudden wealth and to the end of the picture industry." The English screen production of "Carnival" is called "An Epoch-Making Film" by one of the cinema trade journals, and is advertised as a "voluptuous feast of passion and pageantry; a riot of sensuous delights and hectic emotions." It was produced on the stage in New York early this season but was found too full of elemental passion to suit the American taste.

"The Film Renter & Moving Picture News," of February 19, contains a review of the picture which praises the acting and production and admits that the story has many merits, and then proceeds to handle the objectional portion of the picture without gloves:

"But there are blots which cannot be rubbed out. They must be cut out. Here is one: The girl is dressed to go to the ball. She wears a cloak. The lover appears. The cloak hides the body he hungers to hold. With deliberate and evil intent he takes it from her body, revealing a woman dressed from a little above the waist line to a trifle below the hips, and the sight of the half-naked body, suggesting more in her semblance of clothing than if she wore none, acts like a furnace to his blood, driving him to kiss her arms and her bosom in a way that Southerners tell us the rakes of their clime do.

"But there was another and more daring scene, photographed in a set representing the interior of a 'cabin' of the gondola while the two were on the pleasure trip through the Venetian lagoons. Here licentiousness ran riot. We had seen half-naked girls capering about rooms, dancing on tables, and behaving like abandoned creatures—for no fine clothing could make them other than what they looked—but here, before our eyes, was the Mephistophlean lover hugging the faithless woman, feebly trying to hold him at bay, while he stripped some of her clothing from her in a way that could have but one meaning. I wonder what the women present thought of it?"

Then follow these words of wisdom:

"No longer need we throw a stone at the American producer for his sex-appeal mania, which is the shortest cut to sudden wealth and to the end of the picture industry. Here it was in all its shameless nakedness. Oh! the pity of it! The picture theatre was, is, and should be, a place for the family. It has been built up on family patronage. And 'Carnival' is intended for the family. Cut clean out the two objectionable scenes that make one shiver at their brazen effrontery and 'Carnival' becomes live entertainment, with a story quite as strong, and bringing out in shining relief the truth that the love that manifests itself in the forgiveness of what, humanly speaking, is an unforgivable wrong, is the love which endures to the end, and is the only kind of love that matters."

### *IN THIS ISSUE*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*"A Tale of Two Worlds"* (*Goldwyn*).
*"Beau" Revel* (*Famous Players*).
*"All Dolled Up"* (*Universal*).
*"The Goat"* (*Metro*).
*"The Magnificent Brute"* (*Universal*).
*"Extravagance"* (*Metro*).
*"Poor Dear Margaret Kirby"* (*Selznick*).
*"The Little Fool"* (*Metro*).
*"Society Snobs"* (*Selznick*).
*"West of the Rio Grande"* (*Lubin*).
*"Oliver Twist, Jr."* (*Fox*).
*"East Lynne"* (*Hodkinson*).
*"Wedding Bells"* (*Christie*).
*"Three Torchys"* (*Educational*).
*Two C. B. C. Films* (*C. B. C.*).
*"The Faith Healer"* (*Famous Players*).
*"You Find It Everywhere"* (*Howell's*).
*"Plaything of Broadway"* (*Realart*).
*"It Isn't Being Done This Season"* (*Vitagraph*).


## *Two C. B. C. Films*

Reviewed by C. S. Sewell.

The two latest releases of C. B. C. Film Sales Corporation are Screen Snapshots No. 21 and a Hallroom Comedy, "Tough Luck," in which Sid Smith is the featured player. The "Snapshot" contains off-stage scenes of picture players while the comedy is another of the comedy-thriller type in which there are a number of good laughs.

*"Tough Luck"*

In this release, Percy and Ferdy Hallroom are up against it, and decide to try their luck as book agents when confronted on all sides by policemen who persistently point to "work or jail" signs. They meet with poor success, and adopt many clever ruses to get into a promising looking office, but all to no avail, and finally beg a "cop" to arrest them. When taken to the jail, they are again confronted with a sign, "no vacancies." In one of the scenes, Percy backs out of the window and does some clever stuff at the edge of the ledge.

*"Screen Snapshots" No. 21*

This animated fan magazine shows a colored director taking motion pictures with a colored company; race between a Navy and Marshall Neilan dirigible; Joy McCreery, a very pretty girl, who won Thomas H. Ince's screen talent competition; Eugene O'Brien swimming and rowing with his director; Christie bathing girls as they look in everyday life; three feminine picture stars about to start for the Coast; views of the new Ambassador picture theatre in Los Angeles; and the second generation of three well-known movie families following in the footsteps of their elders; and Snooky, the famous animal comedian of Chester comedies.

## *"Don't Neglect Your Wife"*

*Goldwyn Production a Masterpiece of Photodramatic Art.*

Reviewed by J. M. Shellman.

"Don't Neglect Your Wife," is a masterpiece of photodramatic art. Gertrude Atherton has taken a hackneyed plot and wrought a vital play in which the characters live and breathe, and shows that she is mistress not only of emotions but of language and action, in her first story written for the screen. The continuity is graphic, spontaneous and invigorating. The culminating values of the various character types have been brought out with simple, definite emphasis. One outstanding feature of the play is the expert and judicious use of the close-up. An atmosphere of quiet dignity is given to the production by the splendid photography. The interiors are designed with well balanced beauty and acute detail.

As the story progresses, you are gripped by the lifelike delineation of character, as portrayed by the brilliant cast of players. Director Wallace Worsely has made this production measure up to a new standard of screen art. Mabel Julienne Scott and Lewis S. Stone play the leading roles.

**The Cast**

Madeline.....Mabel Julienne Scott
Langdon Masters.....Lewis S. Stone
Dr. Howard Talbot.....Charles Clary
Mrs. Hunt McLane.....Kate Lester
Mr. Hunt McLane.....R. D. MacLean
Ben Travers.....Arthur Hoyt
Mrs. Abbott.....Josephine Crowell
Holt ..... Darrel Foss
Sybyl Geary.....Norma Gordon
George Geary.....Richard Tucker

Story by Gertrude Atherton.
Scenario by Louis Sherwin.
Directed by Wallace Worsley.
Cameraman, Don Short.
Length, 5,574 Feet.

**The Story**

"Don't Neglect Your Wife" is said to be a true story that occurred in the social circles of San Francisco, and concerns the love of a successful writer and editor, Langdon Masters, for the neglected wife of Doctor Howard Talbot, an aristocrat from the South. The pair renounce ever seeing each other again when they discover they are in love, but the neglected husband, aroused at last, demands that Masters abandon his promising newspaper career and leave San Francisco. He accepts the sentence and drifts to New York's notorious "Five Points," where he is saved from utter degradation and restored to a life of usefulness by Mrs. Talbot, after her husband had divorced her for running away from him.

**Program and Exploitation Catchlines:**

First Story Written by Gertrude Atherton Especially for the Screen Shows the Conquest of True Love Over Powerful Obstacles.

A Neglected Wife Finds the Road to Happiness in Gertrude Atherton's Story of San Francisco and New York.

He Loved His Club More Than He Did His Wife, so She Left Him. Was She Right? Would You Follow the Man You Loved into the Depths to Save Him from Degradation?

**Exploitation Angles:** Hammer hard on the fact that this story was written directly for the screen and point how good a play it makes. Also bill it as "A bit of real life transplanted to the screen," telling that this happened in San Francisco, then play on the favorite players in the cast.

# Newest Reviews and Comments

## "Extravagance"

*May Allison Excels as the Pretty, Spoiled Wife in Metro Production*

Reviewed by Mary Kelly.

A clever exposition of the feminine art of wheedling in the scenes of "Extravagance" makes this a subject that will appeal to the student as well as to the amusement seeker. The psychology of the familiar domestic war between woman's wit and man's better judgment has been clearly understood by the author, and entertainingly transmitted to the screen. In the main, it is a light, frivolous treatment of a theme that is intrinsically serious enough to call for a thought now and then between smiles.

The success of exploiting this sort of theme depends almost entirely on the star's interpretation, and May Allison, as the consistently illogical wife, who resorts to all the well-known weapons of her sex in gaining her own ends, gives one of the most satisfactory and accomplished performances of her career. Two excellent actors in Robert Edeson and J. T. Von Eltz play the very human roles of father-in-law and husband, respectively.

The settings are apropos of the theme, being suitable to the tastes of a vain, frivolous woman, surrounding herself with every luxury within reach. There is a charming church wedding scene, and later a novelty scene on the beach where men and women in evening dress wade hilariously out into the ocean. The episode of the storm-break immediately following is most realistic.

**Cast**

Nancy.....May Allison
Dick Vane.....J. T. Von Eltz
His Father.....Robert Edeson

Story by Ben Ames Williams.
Scenario by Edward T. Lowe, Jr.
Direction by Philip E. Rosen.
Length, Six Reels.

**The Story**

Dick Vane marries Nancy, the girl he loves, on a salary of three thousand per year. He soon discovers that she is recklessly extravagant, completely ignorant of the value of a dollar. Her greatest offense occurs when she buys a $480 gown, after he has admonished her not to select one costing over $100, but he agrees to let her wear the gown for the one evening on the condition that it is to be sent back on the day following. The party is a very hilarious affair and the gown is ruined.

Mrs. Van Ruyper, a social leader, gets Nancy interested in buying a beautiful new home. Nancy argues down all her husband's reluctance and gets him to go with her to look at the house but is brought down to earth by her husband's familiar "We can't afford it." That evening she assumes a hurt air and insists that Dick has ceased to love her and extracts a promise from him to do his best in negotiating for the house. In the morning he decides to reason it out with her, but she pretends to be too sleepy to talk. Driven to desperation by her teasing, he forges a check on his father's account. He tells her of this in the evening, and for the first time she realizes what she has been doing. Terrified for fear he will be arrested, she packs him off so that when Vane returns, his son is out of town. Vane is furious and blames Nancy for his son's dishonor. Dick comes back to confess, wins his father's foregiveness, and finds a sad and wiser little wife awaiting him.

**Program and Exploitation Catchlines:** She Was Pretty, Charming and Loveable—But She Wasn't Sensible, Not Until Her Own Foolishness and Her Husband's Suffering Made Her So!

Do Men Spoil Their Pretty Wives? See the Story of One Who Indulged Every Extravagant Whim of His Wife Until She Made a Criminal of Him. Then Came the Turning Point in the Lives of Both.

Of All Sad Words, the Saddest to the Pampered Wife Are "We Can't Afford It."

**Exploitation Angles:** This was taken from Ben Ames Williams' story, "More Stately Mansions," and will appeal to his admirers as well as picture fans. A hook-up with your neighborhood stores might be arranged in exploiting the title in some such way as this: "Learn how to save money here and at the ——— theatre. Extravagance is the greatest evil of the age." Make your advertising campaign carry an appeal to men as you can by warning them not to pamper their wives.

## "West of the Rio Grande"

*Bert Lubin presents Allene Ray in a Western Story written by Tex O'Reilly*

Reviewed by C. S. Sewell.

Bert Lubin's second western production distributed on the state right market is a picture of average interest which will be found acceptable to theatres whose clientele like western pictures. It is adapted from a Tex O'Reilly story and follows the general line of pictures of this type.

There is nothing unusual in the story and the action is not always easy to follow. The picture, however, has as its star, Allene Ray, an attractive blonde who won a fame and fortune beauty contest, and is satisfactory and pleasing to look at. Playing opposite her is Harry McLaughlin, a chap with a likable personality.

There is thrilling stunt where the hero swings across a stream to rescue an Indian girl, and some excellent riding as well as a number of beautiful outdoor shots. The scenes of the hanging of the rustlers, however, are unpleasantly realistic. An amusing scene is where a cowboy tries to catch chickens by lassoing them.

**The Cast**

Eileen Nawn.....Allene Ray
Tom Norton.....Harry McLaughlin
"Handy" Adams.....John Hagin
"Pecos Bill" Sinto.....Tex O'Reilly

Story by Tex O'Reilly.
Directed by Robin H. Townley.
Length, 5,100 Feet.

**The Story**

In a section "West of the Rio Grande" where the law is just beginning to be felt, come several homesteaders and Mrs. Nawn with her scapegrace son and charming daughter, Eileen. The inhabitants resent the presence of the homesteaders who are fencing in the cattle ranges and cut the wire fences. Rustlers take advantage of this and make way with the cattle. Tom Norton, who is in love with Eileen, is suspected of being in with the rustlers and to save his own life joins their gang. When captured he is about to be executed when an Indian girl whom he has befriended begs that he be given a fair trial. This is done and his innocence proved, so everything ends happily.

**Program and Exploitation Catchlines:**

A Thrilling Western Story Starring the Winner of a Beauty Contest Conducted by the Brewster Publications—Allene Ray.

See the Hero Make a Thrilling Swing Across a River to Rescue an Indian Girl, Who Repays Him by Later Saving His Life.

A Story With a Thrilling Fight Between Rustlers and Cowpunchers in the Country "West of the Rio Grande."

If You Like Hard Riding, Straight Shooting, and a Charming Love Story of the West, See "West of the Rio Grande."

**Exploitation Angles:** Make your play on the western atmosphere and the attractiveness of the star, playing up the beauty contest angle. In a locality or small town you can get a lot of talk by announcing a chicken lassoing contest for boys under sixteen, the chicken and a pair of seats to go to the boy who ropes the prize.

## "Society Snobs"

*Conway Tearle Is Author and Star of Selznick Production That Has Many Elements of Interest.*

Reviewed by J. M. Shellman.

"Society Snobs," produced under the Selznick banner, is a story with many elements of interest. Its movement is too slow at times, but humor of good quality is placed at intervals throughout the picture, which relieves the tense emotionalism of the plot. The art titles are well conceived and executed, and the sub-titles are to the point. The ending is weak. The climax is reached when the heroine, who is a snob on the surface but not one at heart, repulses her husband on their wedding night when she learns the truth about his having been a waiter.

Hobart Henley did everything he could to put value on the culminating points of the story. The lighting effects are beautiful. The sets, both interior and exterior, are well chosen. The acting of the principals is excellent. Mr. Tearle is a bit too serious in the first few scenes in his acting of the waiter who is anxious to win the society girl. As the story progresses he gets the character well in hand.

**The Cast**

Lorenzo Carllo.....Conway Tearle
Vivian Forrester.....Martha Mansfield
Mrs. Forrester.....Ida Darling
Ned Forrester.....Jack McLean
Duane Thurston.....Huntley Gordon

Story by Conway Tearle.
Scenario by Lewis Allen Browne.
Directed by Hobart Henley.
Length, 5,600 feet.

**The Story**

An American born Italian, Lorenzo Carilo, turns waiter when he finds that he cannot make a living at clerical work. Vivian Forrester, a society girl, who scorns those beneath her in social caste, captures Lorenzo's heart. Duane Thornton, one of Vivian's social set, who has been rejected by her, discovers Carilo's infatuation, and plans to get even. He tells the waiter that if he assumes the title of the Duke d'Amunzi Miss Forrester will probably accept him. Carilo is introduced to Vivian by Thurston as an Italian nobleman. She immediately falls in love with him, and her mother is delighted at the prospect of having a titled son-in-law.

The night following the marriage ceremony, Carilo confesses the truth about himself to his wife. Thurston, who was best man at the wedding, has already told the reporters that Vivian Forrester has married a common waiter. Vivian leaves her husband that night and returns home. The Forrester family lawyer is instructed to arrange a separation. Carilo goes to Vivian's home. Asked why he deceived her, he tells his wife, "I love you." She honestly cares for him, and his reply wins her forgiveness.

**Program and Exploitation Catchlines:**

How Would You Feel If You Married a Duke Only to Find That He Was a Waiter in Disguise? See "Society Snobs."

Revenge Was Sweet to the Jilted Lover. But It Nearly Wrecked Two Lives.

Would You be Deceived by a Waiter Posing as a Duke, and Marry Him?

Would You Abandon the Man You Loved If He Confessed on Your Wedding Night That He Had Deceived You?

Would You Deceive the Girl You Loved in Order to Win Her Hand?

How the Punishment They Deserved Came Home to a Family of Snobs and Made One Girl Find True Love.

**Exploitation Angles:** Play on Tearle and the role he assumes. You can get a good teaser campaign starting with "Are you a snob?" and ringing the changes. Get restaurants to announce that "Our waiters are not Italian noblemen, but they are good waiters. If you want fake counts, try "Society Snobs" at the Blank Theatre."

# Newest Reviews and Comments

## "The Little Fool"

*Jack London's "The Little Lady of the Big House" Makes an Interesting Metro Picture*

Reviewed by Fritz Tidden.

"The Little Fool" is the photodramatization of one of the last novels of the late Jack London, which became a decided "best seller" at the time of its publication. The picture is an A. C. E. Shurtleff, Inc., production and it is on the Metro schedule of releases. This first fact, coupled with the name of the author, combines to provide an attraction that should have a distinct box office value. In choosing what is practically an all-star cast the producers have not only created drawing power but also have selected actors that play the roles to their best advantage. Milton Sills is especially pleasing in a character that seems to stand out the most prominently. Ora Carew fulfils a preconceived notion of the Little Lady. Nigel Barrie is convincing as the friend of the family.

The picture adheres faithfully to the novel in all of its essential details. The director, Philip E. Rosen, has performed his work well, and the scenarist, Edward Lowe, Jr., provided him with a good continuity. The result has the appearance of concerted effort that did more for the picture than anything else. One of the outstanding features of the film is the exterior scenery, which has great beauty.

**Cast**

Richard Forrest.....Milton Sills
Paula Forrest.....Ora Carew
Evan Graham.....Nigel Barrie
Bert Wainwright.....Byron Munson
Ernestine Wainwright.....Marjorie Prevost
Rita.....Helen Howard
Lute.....Iva Forrester

Based on the novel, "The Little Lady of the Big House," by Jack London.
Scenario by Edward Lowe, Jr.
Directed by Philip E. Rosen.
Length, Six Reels.

**The Story**

Richard Forrest's philosophy of marital relations is that it is not up to the husband to hold his wife's love but that she should "hold it herself." His theories are put to a practical test when his best friend, a young author, comes to the Big House. The friend falls in love with the wife and frankly tells her husband of the fact, saying that it is best that he go away. Forrest laughs at him and states that his wife should know her own mind and she is free to love whom she chooses and that if she finds she loves the author she is free to go away with him. But the thing that he thought would not take place did happen finally. The wife thinks she is in love with the author and tells her husband that she has allowed the other man to kiss her. She finds out in the end, however, that her husband's character is of such strength that she "holds herself" to him, and reaches the conclusion that her love for the author was but a temporary affair.

**Program and Exploitation Catchlines:** One of Jack London's Last "Best Sellers," "The Little Lady of the Big House," Made into an Unusually Interesting Photoplay.

The "Eternal Triangle" Presented from a New Angle and in a Manner That Will Surely Please You.

Interesting Story of a Man Who Did Not Believe That It Was Up to a Husband to Attempt to Hold His Wife's Love. What Was the Result?

**Exploitation Angles:** Tell them that this is a Jack London story and that Ora Carew plays in it, but tell them chiefly that this husband does not believe in trying to hold his wife, but thinks she should hold herself to him. If you get that proposition over, you will sell strongly, for it will interest practically everyone. Interest your newspaper in the argument.

## "Poor, Dear Margaret Kirby"

*Finance and Frivolity Main Issues in Selznick Drama Starring Elaine Hammerstein*

Reviewed by Mary Kelly.

Problematical rather than dramatic, "Poor, Dear Margaret Kirby" is more like a series of photographs from a woman's life than an example of plot development. This tendency toward story rather than drama is evident in the protracted introduction, the elaborate subtitles and in the many quiet situations that serve to characterize instead of to promote any decided action. There is no suspense until almost the end, and then it is but slight.

The plausibility of a butterfly wife converting her fashionable home into a boarding house for cheap social climbers, and later of turning dressmaker to meet expenses after her husband's financial and physical breakdown, might be questioned.

Elaine Hammerstein has a role that calls pre-eminently for character, and her thoughtful, sincere interpretation gives the role strength as well as appeal. William B. Donaldson, playing opposite, is not quite forceful enough, mentally. The sets are highly decorative, some of the long shots of interiors being particularly inviting.

**Cast**

Margaret Kirby.....Elaine Hammerstein
John Kirby.....William B. Donaldson
Lucille Yardsley.....Ellen Cassidy
Mrs. Dunning.....Helen Lindroth
Gordon Pell.....Warburton Gamble

Story by Kathleen Norris.
Scenario by Lewis Allen Browne.
Direction by William P. S. Earle.
Length, Five Reels.

**The Story**

Margaret Kirby is entertaining one evening when she receives a message from her husband asking her to try to secure a loan from Gordon Pell, one of the guests. She is unwilling to do this. Lucille Yardsley, who has been in love with Margaret's husband for a long time, gloats over Margaret's embarrassment at her husband's absence. Late that evening John Kirby confesses complete financial ruin, and chides her for having accepted a costly necklace from Gordon. Full of despair over his losses and her apparent selfishness, he takes poison and becomes dangerously ill. Margaret is forced to turn the first floor of her household into a boarding house, and accommodate an impossible set of social climbers, unknown to her husband. He hears sounds of gayety from downstairs and accuses Margaret of using the last of their money for parties. One night he goes downstairs and discovers what she has been doing. He suffers a great physical shock, and is sent to a sanatorium.

Lucille, meantime, has started gossip. She sends a telegram to Kirby, signs it "Margaret," and asks him to grant a divorce. She then sends a message to Margaret, purporting to have been written by John, and requesting her not to visit him at the sanatorium. This entanglement is straightened out through Gordon, who convinces John that he has the most loyal and unselfish wife in the world. John's physical condition improves and the two face a happy future.

**Program and Exploitation Catchlines:** Should a Wife Be Taken into Her Husband's Confidence.

"Poor, Dear Margaret Kirby" Had a Problem Familiar to Most Wives. How Could She Win Her Husband's Confidence so That She Could Be a Real Helpmate?

**Exploitation Angles:** Kathleen Norris's name will help sell this. It is one of her typical stories of the misunderstood wife, and if this theme is played up, the picture will be assured of an appeal to women. Exploit Elaine Hammerstein as playing a serious role that will make every woman think.

## "All Dolled Up"

*Five-Part Universal Subject Presents Gladys Walton in Romantic Comedy-Drama.*

Reviewed by Robert C. McElravy.

The love affair of a masquerading young couple is the theme of this entertaining picture. Gladys Walton plays skilfully the role of a department store girl, whose chance capture of a woman thief puts her in touch with a millionairess. Edward Hearn plays the latter's chauffeur, whom the heroine mistakes for a wealthy young man. Both characterizations are in good hands and the love match develops under exciting dramatic situations.

The story throughout is consistent in tone. The heroine's affair with the unwelcome floor walker, her life in the boarding house, her dreams of making a wealthy marriage, and other features are worked into the plot carefully. The secondary plot, picturing the threatened blackmailing of Miss Bundy, is equally well staged. The hero's rescue of the girl strikes a conventional note, but the action is good and rounds the piece up with a strong climax.

**The Cast**

Maggie Quick.....Gladys Walton
Jas. Montgomery Johnson.....Ed Hearn
Percy Prack.....Richard Norton
Eva Bundy.....Florence Turner
The Widow.....Helen Bruneau
Amilo Rodolpho.....Fred Malatesta
Mlle. Scarpa.....Ruth Royce
Eddie Bowman.....John Goff
Mr. Shankley.....Frank Norcross
Mme. de Jercasse....Muriel Godfrey Turner
Landlady.....Lydia Yeamans Titus

Story by John Colton.
Scenario by A. P. Younger.
Directed by Rollin Sturgeon.
Length, 4,780 Feet.

**The Story**

Maggie Quick is employed in a department store as cash girl. She one day sees a woman thief attempting to steal the necklace of a customer named Miss Bundy, an heiress to millions. Maggie catches and holds the thief and the necklace is restored. Maggie lives in a boarding house and it is her dream of some day meeting and marrying a wealthy young man. She constantly rebuffs the approaches of a floor walker. One day a gift of many fine dresses and coats arrive from Miss Bundy. Maggie proceeds to wear these garments and once, when engaged in fleeing from her floor walker admirer, a young man driving an automobile invites her to ride with him. Maggie accepts and becomes well acquainted with James Montgomery Johnson, who is in reality a chauffeur to Miss Bundy. Each thinks the other wealthy and a love affair follows.

Through a misunderstanding on Jim's part, Maggie is driven to a roadhouse where some blackmailers are planning to relieve Miss Bundy of some of her wealth. The girl is made a prisoner and the victim of a personal attack. Jim succeeds in saving the girl, as well as breaking up the plot to rob Miss Bundy. The latter adopts the young couple, who decide to marry.

**Program and Exploitation Catchlines:**

The Story of a Department Store Girl Who Chances to Capture a Woman Thief.

A Romantic Comedy Drama With Gladys Walton.

She Was Only a Girl in a Department Store But She Dreamed of the Time When She'd Wed a Wealthy Young Man.

**Exploitation Angles:** Sell Miss Walton, but don't forget that Florence Turner still has a pull and play her up as the first actress in films to be starred by name. You can get a lot of pull out of these names if you play up Miss Walton's personality. Make a drive on the stores where you can touch the big department affairs.

# Newest Reviews and Comments

## "Beau Revel"

*Ince-Vance-Paramount Production Is 'Diverting Entertainment and Beautifully Done.*

Reviewed by Sumner Smith.

Well acted, beautifully scened and enhanced by flawless photography, "Beau Revel," an Ince-Vance-Paramount production featuring Florence Vidor, is decidedly good entertainment although its story ends with a tragedy, the suicide of a gay philanderer when he fails to win the heart of his son's sweetheart and incurs his son's hate. Unpleasant it certainly is, to see a father depicted as a notorious roue who breaks trust with his own son and imperils the boy's happiness, but in some indefinable way the effect of the tragedy is softened at the end. The plot is tense and gripping enough for the most melodramatically inclined., though it is not pure melodrama by any means, and the interest is well sustained except in a few scenes. The characters are all society people.

The acting is uniformly good, with Florence Vidor, Lewis S. Stone, Lloyd Hughes and Kathleen Kirkham playing the leading parts with sincerity and skill. Miss Vidor is charming as the cabaret dancer and her acting is finished in every respect. Stone's characterization of the man about town is very good. The other members of the cast make the most of their minor roles.

One of the beautiful features of the picture is a photograph novelty introduced when the cabaret girl pirouettes through sea foam, the effect being as though she were dancing under water. There are some double exposures which also entitle the photographer to special mention. As for the settings, some West Coast chamber of commerce should label them "made in California." The production was supervised by Thomas H. Ince.

**The Cast**

Nellie Steel.....Florence Vidor
Beau Revel.....Lewis S. Stone
Dick Revel.....Lloyd Hughes
Alice Latham.....Kathleen Kirkham
Rossiter Wade.....Richard Ryan
Will Phyfe.....Harlan Tucker
Fred Lathom.....William Conklin
Ma Steel.....Lydia Yeamans Titus
Bert Steele.....William Musgrave
Butler ..... Joe Campbell

From the Story by Louis Joseph Vance.
Scenario by Luther Reed.
Directed by John Griffith Wray.
Photography by Henry Sharp.
Length, 5,293 Feet.

**The Story**

Lawrence Revel's only interests in life are women and his son. When he learns that Dick Revel wants to marry Nellie Steele, a cabaret dancer, he doubts her worth and plans to prove his contention that she is only a fortune seeker. He says he will do this by having the girl in his home at midnight two weeks later. Dick consents to the plan only after constant urging by his father, who argues that his one consideration is his son's welfare and happiness.

During the two weeks "Beau" Revel showers Nellie with all the attention which his long experience with women has taught him they like, and, to his great astonishment, he finds himself in love with her. He proposes to Nellie and she avoids the question.

On the last night of the two weeks, Nellie's ne'er-do-well brother comes to her for aid, having been accused of stealing money from the restaurant where Nellie dances, and in desperation, knowing that she has lost her "pull" with the proprietor through her association with Beau Revel, she goes to Revel's home at midnight, for aid, as he is a lawyer.

This is the night on which the elder Revel boasted to have her there, and Dick Revel is waiting outside until the two weeks will expire at midnight. As the clock strikes the hour, Dick enters, but his father, recalling his boast, has hidden Nellie. Beau then tells his son that he has proposed to her, and Dick accuses him of treachery. Nellie enters, denounces both men and leaves, having heard them discuss the father's scheme to prove her unworthy of his son.

Dick follows her to her dressing room in the restaurant and pleads his suit, explaining away his apparent indifference during the two weeks his father has been wooing her. About the time that Dick's suit succeeds, his father throws himself through a window to the sidewalk below.

**Program and Exploitation Catchlines:**

This Father, a Beau Among Society Women, Contests With His Son for the Love of a Cabaret Girl.

What Should a Father do, Who Has Fallen Deeply in Love with the Girl His Son Is Wooing?

Can a Society Roue Be Sincerely in Love and What Should He Do When His Cherished Son Is His Rival ?

**Exploitation Angles:** Play up the cabaret atmosphere and tell the high points of the story, but go a bit easy on the rivalry of the two men. Just tell that father and son fall in love with the same dancer and leave the reader to imagine the rest.

## "The Goat"

*Buster Keaton Comedy, Released by Metro, Is the Best the Comedian Has Made*

Reviewed by Fritz Tidden.

"The Goat," Buster Keaton's most recent two-reel comedy on Metro's release chart, gets its laughs with a slapstick. But the implement is an extremely well turned piece of carpentering and it is handled by an artist at this sort of thing, namely the immobile faced acrobat, Mr. Keaton, who supplies the most of his own picture material.

The title of "The Goat" thoroughly explains the character assumed by Keaton. He is an innocent suspect of murder and the two reels are consumed with his experiences in attempting to elude the omnipresent police and a subsequent incarceration in the hoose gow. He is made the goat for another's crime and it is up to him to elude his pursuers, which he does after constant close calls on excrutiatingly funny and cleverly conceived plans of escape.

The laughs that the picture will easily extract from most any audience will be of the guffaw type. The cleverness of the "gags" and the rough but thoroughly inoffensive manner in which Keaton visualizes them is high art in low comedy.

## "The Man Who Always Sat Down"

An airplane trip over the Swiss Alps is the subject of this Robert C. Bruce Travel Scenic. Mr. Bruce made the trip in a German type of flying machine steered by a Belgian who spoke only French and was given several novel and hair raising experiences in conection with the wonderful views he had of the snow capped mountains and deep valleys of the region. The picture is a very interesting one. Educational Film Corporation) E. W.

## "The Magnificent Brute"

*Universal Presents a Good Melodrama in Snow Scenes of Extraordinary Beauty*

Reviewed by Fritz Tidden

Under a title that might be judged paradoxical Universal offers, in "The Magnificent Brute," a Northwoods melodrama, in which the inevitable Canadian Mounted Northwestern Police do not figure until the climax. There are other things in the picture that have a tendency to lift it out of the usual run, such as well-timed surprises and a total absence of the long arm of coincidence. The melodrama comes as a natural sequence and it will provide a certain amount of excitement. Added to the entertainment on that score the picture is greatly enhanced by finely photographed exterior scenes of extraordinary beauty. Seldom have we seen such awe-inspiring shots outside of a pure scenic. They comprise long-distance views and nearby studies of the primitive Canadian woods covered with a deep mantle of snow.

Frank Mayo, as the hero, draws a French Canadian characterization that appears particularly true to life. Dorothy Devore is appealing, and Charles Edler is particularly convincing as Kendrick. Robert Thornby should be given credit for good directorial work, and William Fildew deserves special mention for his photography.

**The Cast**

Victor.....Frank Mayo
Yvonne.....Dorothy Devore
Fontaine.....Percy Challenger
Mrs. Fontaine.....Alberta Lee
Marquis Courtiere.....J. L. Lance
Indian.....William Eagle-Eye
Kendrick.....Charles Edler

Story by Malcom Stuart Boylan.
Scenario by Lucien Hubbard.
Directed by Robert Thornby.
Length, 4,606 Feet.

**The Story**

When Victor Raoul, French Canadian trapper, returns to the trading post at St. Ignace he finds himself supplanted in the affections of Yvonne Fontaine, his business partner's daughter, by the Marquis Courtiere, the Parisian representative of the fur company. Raoul whips Kendrick for giving whiskey to an Indian guide. The Marquis becomes friendly with Kendrick. Raoul quarrels with Fontaine over the visitor's business dealings and over his attentions to Yvonne. That night Fontaine is attacked in his office and his safe rifled. He is left for dead. The Marquis accuses Raoul, who has to fight his way to freedom. Arriving at his forest cabin, Raoul finds Kendrick planting the stolen money. The Marquis and his posse follow, but Yvonne gets to the cabin with the news that her father was not killed by the attack after all, and has made a statement that Raoul was not the man who struck the blow.

Mounted police arrive, and the Marquis demands Raoul's arrest for murder. Kendrick then accuses the Frenchman of hiring him to do the job. The police arrest the Marquis. Yvonne looks around the cabin and decides that she prefers it to a Parisian home.

**Program and Exploitation Catchlines:**

Frank Mayo Characterizes the Cave Man of Some Women's Dreams and Wins His Bride by Fighting for Her.

Primitive People—Primitive Passions—Primitive Surroundings—All Included in a Melodrama That Will Thrill.

An Exciting Northwoods Melodrama Visually Recounted Amid Settings of Awe-Inspiring Beauty.

**Exploitation Angles:** Play this up as story of the Northwest without a M. P. hero, but do it in connection with Frank Mayo. Then drive on the beauty of the exteriors and the vivid action of the plot. You should sell it easily with these appeals.

# Newest Reviews and Comments

## "The Faith Healer"

*Dignified Production of Religious Theme That Has Small Entertainment Value—Paramount Release.*

Reviewed by Edward Weitzel.

William Vaughn Moody wrote "The Great Divide," one of the finest American dramas ever staged, but he made it, first and foremost, entertainment for the masses. "The Faith Healer" is a preachment for those who go to the theatre for moral uplift alone, and the highly cultivated mind of its author could not fashion it into a popular success. The story hinges on the power of a mortal, through God, to perform miracles and restore life to the dead. That side of the matter need not be discussed here. The picture fails of its purpose as dramatic fiction intended to entertain the average theatre-goer because it ignores one of the fundamental laws of dramatic construction—the law of proportion. There is too much stress laid on the faith healing in the story. Miracles and conventional screen material must bow alike to the same rule. The constant insistence upon the theme makes for weakness and not for strength.

"The Miracle Man" succeeded because there was so little of the miracle business in it and so much capital entertainment that had to do with the ordinary affairs of life. Dramatic fiction is no respector of any man's works. No matter the theme, it must conform to the drama's law of proportion. "The Faith Healer" is not good art according to this law. Even miracles must respect the voice of showmanship. The cast, led by Milton Sills and Ann Forrest, act with deep sincerity. The production is dignified and enhanced in many places by the spirit of true beauty.

**The Cast**

Michaelis, a shepherd.....Milton Sills
Rhoda Williams, an orphan....Ann Forrest
Mary Beeler, an invalid....Fontaine La Rue
Matthew Beeler.....Frederick Vroom
Martha Beeler.....Loyola O'Connor
Little Annie.....May Giraci
Uncle Abe, a negro.....John Curry
Dr. Littlefield.....Adolph Menjou
Dr. Sanchez.....Edward Vroom
Dr. Martin.....Robert Brower
A Mother.....Winifred Greenwood

Author, William Vaughn Moody.
Scenario by Mrs. William Vaughn Moody and Z. Wall Covington.
Director, George Melford.
Length, 6,346 Feet.

**The Story**

Michaelis, a shepherd, who has become a faith healer through his complete trust in Divine Power, meets and falls in love with Rhoda Williams, a young girl who has lived in sin with a prominent physician in a distant city. Rhoda is the niece of a woman who has been restored to health by the shepherd, and sufferers have gathered from miles around in front of the woman's home, praying to the healer to invoke a miracle and heal them. Michaelis attempts to do so and finds his power gone. Rhoda, believing his love for a sinful woman to be the cause of the shepherd's failure, proclaims her unworthiness before the multitude.

But their resentment is all against the faith healer. They charge him with being a fakir and stone him from the village. The shepherd himself believes his love for Rhoda has taken away his spiritual strength, but after she comes to him and shows him the depth of her affection he knows that it was his want of faith in the strength of true love that had deprived him of his power. An infant is restored to life as the light reaches his own heart, and he takes Rhoda into his arms and tells her they are never to be separated again.

**Program and Exploitation Catchlines:**

Milton Sills Does the Finest Acting of His Career as the Faith Healer in William Vaughn Moody's Famous Play.

Powerful Theme of "The Faith Healer" Is Given Beautiful Settings in George Melford Production of Miracle Play.

**Exploitation Angles:** Work on the Christian Scientists, and play to others on the acting rather than the story. Use the teaser one sheets prepared for this attraction, working three weeks ahead, and get these posters into windows of book stores with new thought and spiritism titles. If you can get an advance showing, you can probably land at least one sermon on the theme.

## Three Torchy's

*Clean, Clever Comedies Featuring Johnny Hines and Released Through Educational Films.*

Reviewed by C. S. Sewell.

The three latest comedies in the series made by Master Films and distributed by Educational Films Corporation, based on Sewell Ford's "Torchy" stories are clever examples of clean comedy without slapstick or sensationalism. As in the previous issues of this series, Johnny Hines appears in the role of "Torchy," the inimitable office boy. All three are well up to the standard of this series, and have a number of humorous situations, probably the best of the trio is "Torchy in High." The supporting cast in each instance is high class.

*"Torchy in High"*

Keeping up his perennial attempts to see the idol of his affections, Vee Schuyler, against the wishes of her aunt, Torchy sees an opportunity to discredit another suitor. He disguises as the chauffeur and drives Vee's automobile. The real chauffeur reports the theft and Torchy manages to manoeuver so that the other suitor is arrested. Torchy then takes the car back home, and finally straightens matters out in such a way that he appears as the hero.

*"Torchy's Big Lead"*

The novelty in this two-reeler lies in the way in which a nondescript lot of immigrants are made to serve comedy purposes by the way in which they follow the leader's cane. Torchy goes into a restaurant and picks up the wrong cane, all the immigrants immediately follow. He finally palms it off on a policeman, who then has his own troubles. Torchy later learns that the secret service is following the immigrants as one of them is smuggling in aigrettes. He again secures the cane, plants it on his rival for Vee's hand and then contrives to have the secret service men seize him as being connected with the plot.

*"Torchy's Double Triumph"*

Torchy is sent by his employer to a country home where trouble is brewing and a house party is in progress. He disguises himself as a painter and soon learns that a man and woman posing as fortune tellers are really crooks. It is planned to make a big haul during a masquerade. The man also puts on a painter's outfit, and the girl steals the jewels which she erroneously passes to Torchy, who restores them to their rightful owners and starts out to capture the thieves who have decamped. He is mistaken by the country constable but manages to outwit him by hiding in a scarecrow, in which he pulls off some laughable business, and finally captures the thieves.

## "You Find it Everywhere"

*Howells Sales Co.'s State Rights Release Feautres Catherine Calvert and Herbert Rawlinson*

Reviewed by Edward Weltzel

The names of the authors of the story and also those of the members of the cast should be big selling points for the Outlook Photo Plays' production, "You Find It Everywhere." The story was written by Booth Tarkington and Harry Leon Wilson and appeared in the Saturday Evening Post. It is rich in humorous satire on the efforts of the workmen in a piano factory to run the business on the commonwealth plan. But unfortunately the theme does not lend itself any too well to screen form and the director has not made a very good job of his share in the production. Even the efforts of such experienced actors as Catherine Calvert, Herbert Rawlinson, Macy Harlan, Riley Hatch and Jack Drumier fail to give the scenes the sense of reality necessary to put them over. There is a nervous dog in several scenes, that only serves to distract the attention.

**The Cast**

Nora Gorodna.....Catherine Calvert
Andrew Gibson.....Herbert Rawlinson
Jose Ferra.....Macy Harlan
Dan Carter.....Riley Hatch
Wurtzel Pantz.....Nathaniel Sacks
Charles Simpson.....Arnold Lucey
Ignatius Riley.....Robert Ayerton
Harvey Hill.....Jack Drumier
Salvatore ..... Herbert Wicki
Lila Normand.....Peggy Worth
Mrs. Normand.....Dora Mill Adams
Mrs. Simpson.....Hattie DeLaro

Written by Booth Tarkington and Harry Leon Wilson.
Directed by Charles Horan.
Length, Five Reels.

**The Story**

The father of Andrew Gibson, who owned a piano factory, left shares in the business to all his workmen when he died, and the son soon finds that he has a liberal supply of trouble on his hands. Nora Gorodna, a beautiful piano demonstrator at the factory, is in love with Andrew and he with her. She is also loved by one of the workmen, Jose Ferra. Between the trouble over the management of the business and Jose's jealousy of him, young Gibson is kept busy. Lila Normand, a society girl, and her scheming mother, believing that Andrew is a good catch in a money way, trap him into proposing. Jose finds this out and tells Nora that Andrew is only amusing himself with her. In the meantime the labor trouble keeps up.

As the easiest way out of the difficulty Andrew turns the factory over to the workmen and then tells Lila that he will have to look for a job. She does not want him now and tells him so. Andrew finds that Nora has accepted Jose, and goes to the Maine woods for a much needed rest. While he is gone Jose does his best to wreck the works by hiring thugs to take the places of the old hands and explode a bomb in the office. Andrew returns in time to head off Jose's plans and to convince Nora that he truly loves her. She willingly forsakes Jose.

**Program and Exploitation Catchlines:**

"You Find It Everywhere" Was Written by Booth Tarkington and Harry Leon Wilson and Has a Remarkable Cast of Actors.

The Attempt of the Workmen to Run the Piano Factory Where They Are Employed Leads to Strong Dramatic Scenes in "You Find It Everywhere."

**Exploitation Angles:** Play up the labor side of this story without arousing the antagonism of the unions. You can do this by blaming the trouble on the Bolshevistic element and get it over. With two authors of such prominence and with publication in the Saturday Evening Post, you should have little difficulty in putting the play over by merely telling about it.

# Newest Reviews and Comments

## "Oliver Twist, Jr."

*Modernized from Dickens' Story and Starring Harold Goodwin Is Novel Fox Production*

Reviewed by Edward Weitzel.

The present generation may not be reading the works of Charles Dickens to the extent its fathers and grandfathers did, but William Fox will help to awaken a new interest in the stories of the English novelist by his modernized version of "Oliver Twist," produced under the title of "Oliver Twist, Jr." The transformation in the story robs it of much of the atmosphere which is among its chief charms, but enough remains of the vigorous human element to hold the attention and to furnish wholesome entertainment for the average picture fan.

Lovers of Dickens will resent the turning of Oliver into a seventeen year old boy at the time he leaves the poor house and starts on his unhappy experiences with the Artful Dodger, Fagin and Bill Sykes. Taken on its own merits the Fox production tells a tale of man's inhumanity to man that makes the good characters stand out like pillars of light. In the old days when "Oliver Twist" was a favorite Saturday night bill of the theatre, the brutality of Bill Sykes and his murder of Nancy was one of the play's strongest features. This scene has been toned down in the picture.

The production is adequate and the acting of the cast well balanced. Harold Goodwin plays Oliver with much feeling.

**The Cast**

Oliver Twist.....Harold Goodwin
Ruth Norris.....Lillian Hall
Schoolmaster.....George Nichols
Dick.....Harold Esboldt
Artful Dodger.....Scott McKee
Fagin.....Wilson Hummell
Bill Sykes.....G. Raymond Nye
Monks.....Hayward Mack
Mrs. Morris.....Pearl Lowe
James Harrison.....George Clair
Judson.....Fred Kirby
Nancy.....Irene Hunt

Modernized from Dickens by F. McGrew Willis.

Directed by Millard Webb.
Cameraman, William Foster.
Length, Five Reels.

**The Story**

Cast off by her family because she married against their wishes the mother of Oliver dies in a hospital when the boy is born, leaving nothing but a locket as a clue to his identity. Oliver is brought up in an orphanage. When he is seventeen he is persuaded to run away by a man named Monks on the promise that he will be given a good home. Oliver falls into the hands of a band of criminals, who do their best to make a thief out of him. Fagin, an aged Jew, is the brains of the gang. He discovers that Monks wants to keep Oliver out of the way of his grandfather, who is a rich man. The boy is forced to accompany Bill Sykes on a house-breaking job. They are discovered, and Oliver is shot. He is found in the grounds by Ruth Morris and befriended. The thieves do their best to get Oliver back, and Bill Skyes kills Nancy, his wife, because she takes the boy's part. Oliver ends by finding his grandfather and falling in love with Ruth.

**Program and Exploitation Catchlines:** A New Version of Charles Dickens' Famous Story Has Harold Goodwin as Its Youthful Hero.

See the Adventures of a Seventeen Year Old Boy Among the Under-World Characters Made Famous by Charles Dickens.

Oliver Twist, Fagin, the Artful Dodger, Bill Sykes and Nancy in a Modernized Version of Charles Dicken's Celebrated Story.

**Exploitation Angles:** Get your chief appeal from the reconstruction of the Dickens story. Even those who do not approve of editing the novelist will at least be interested and their patronage can be counted upon if you make the proper appeal to curiosity, and it is as a literary curiosity that this should be offered. In line with this, offer prizes for the best story based upon but not following the novel.

## "Wedding Blues"

*A Christie Comedy That Is Comical in the Extreme*

Reviewed by Sumner Smith.

One of the best two-reel Christie Comedies yet issued is "Wedding Blues," which caused roars of laughter when shown this week at the Rivoli. Neal Burns is the featured player, but Helen Darling, Ogden Crane and Vera Steadman are almost equally good in provoking unrestrained mirth. The story concerns the attempts of two young men to marry their respective sweethearts. An irascible father of one of the girls jolts both romances for quite a time, but true love, of course, finally wins out.

It happens that dad is wealthy and determined to protect his daughter from fortune seekers. He keeps a watchful eye on her to the despair of her suitor. The other girl tells her fiance that she won't marry until the other pair does, so her beau is obliged to steal his friend's sweetheart away from her dad and superintend the wedding. How he does this, after being repeatedly thrown out of the house by a comical corps of military servants, furnishes clean and thoroughly hilarious comedy.

## "The Blizzard"

The fun in this comedy, with Jimmie Aubrey as the chief fun maker, blows through it like a cheerful breeze through a dollar umbrella. The picture is true to its name. The blizzard starts in the opening scenes and keeps on piling up snow drifts and laughs until Jimmie sneaks away and leaves an indignant policeman trying to crawl out of a pile of the Beautiful. Fast and furious is the correct term to be used of the blizzard and the action of the comedy. Jimmie's troubles start when the wind blows in the windows of his bedroom and the snow follows in after them. Before the agile James escapes from his boarding place he has literally upset everything and everybody in the house. The comedy is rough but clean as the new fallen snow that is the innocent cause of the human uproar. It is packed with hearty laughter. (Vitagraph)

E. W.

## "The Lone Indian"

The wilderness of Upper Canada is shown in this Post Scenic and the views are fine examples of nature in her free and untrammeled moods. The Indian custom of sending the young men of the tribe into the wilderness alone and so teach them to become worthy of their traditions has been seized upon by the photographer to secure a series of beautiful exteriors. Many of the best of these are waterscapes of lakes and rivers. (Post-Paramount)

E. W.

## "It Isn't Being Done This Season"

*Vitagraph Stars Corinne Griffith in an Appealing Drama*

Reviewed by Mary Kelly.

"It Isn't Being Done This Season" is a well-pointed, well-directed, appealing drama of the semi-serious type. It is cleverly invested with suspense, right from the start where the heroine's love for adventure and her slight dread of the future is brought out. It is this uncertainty about her fate, felt more or less throughout, that makes the spectator curious and fascinated. Good scenic effects, both in the picturing of the surrounding at home and abroad (supposedly in Turkey) have been obtained, and a touch of elaborateness is added by the star's rich and apparently unlimited wardrobe. Corinne Griffith's impersonation is a charming alternation of ingenuousness and sophistication, of reserve and impulsiveness. She is ably assisted by Webster Campbell and Charles Wellsley.

The meaning of the title is not unravelled till the end, in a near-tragic scene where the heroine, about to be stabbed by her jealous sweetheart, gives the episode a comedy twist by remarking, "It isn't being done this season."

**Cast**

Marcia Ventnor.....Corinne Griffith
Isabelle Ventnor.....Sally Crute
Oliver Lawton.....Webster Campbell
George Hunt.....Charles Wellsley
Afeif Bey.....John Charles

Story by Thomas Edgelow.
Scenario by C. Graham Baker and Harry Dittmar.
Directed by George L. Sargent.
Length, Five Reels.

**The Story**

Marcia Ventnor is called to her mother's deathbed. "Put no trust in any man, and when you marry, marry money," are her last words. Practically penniless, Marcia becomes a modiste's model, thinking to meet wealthy men. Two who admire her are Oliver Lawton, a young man living on his rich uncle's allowance, and George Hunt, a wealthy importer of oriental rugs. She decides to marry Lawton, until the news comes that his uncle has died and has left him nothing. She turns to the wealthy suitor.

They go to Turkey on their honeymoon, and Hunt induces her to use her charms in getting Afeif Bey, the rug-maker, to sign a contract. Afeif Bey becomes infatuated with her and takes her into his arms. Hunt, who is drunk, sees this and threatens to kill her. She convinces him of the sincerity of her purpose and they leave for America. Hunt dies. Marcia again meets Lawton. He is sent by Hunt's attorney to Turkey to get the same contract that Hunt essayed to procure. Marcia goes along, and promises to marry Lawton if he is successful. Again the Bey makes love to her, and again the other man is infuriated. He grabs up a knife to kill her. He stabs her and she falls. But it is a trick knife, and the tragedy takes a happy ending.

**Program and Exploitation Catchlines:**

"Murders Are Out of Style," Says the Heroine as She Snaps Her Fingers at Her Would-Be Assailant.

Which Shall She Do? Marry Money, as Her Dying Mother Warned, or Marry Love? She Tries Both.

An Appealing Star in an Appealing Role.

**Exploitation Angles:** You could start a guessing contest on this title. Mail out blanks to your patrons, ask your patron to guess what isn't being done this season. You could also manage a hook-up with economy stores in the neighborhood by getting them to use posters like—"Shop Here. Don't Waste Money. It Isn't Being Done This Season," etc.

# Newest Reviews and Comments

## "East Lynne"

*Famous Old Stage Play Is Provided with an Artistic Production—Released by W. W. Hodkinson*

Reviewed by Fritz Tidden.

Still another of the venerated old stage plays reaches the screen in Hugo Ballin's production of the perennial tear strainer, "East Lynne."

The screen production is a combination that somewhat disarms criticism. It is especially gratifying to the eye, while the original strength of the story is frequently diluted. Hugo Ballin, who adapted the play and directed the production, has seen fit to subject the often intense dramatic values of the plot to remarkably fine artistic investiture. As a work of pictorial art the film leaves nothing to be desired, but for straightforward drama it lacks the gusto and authority that should be present. And the exposition of the plot is often hampered by continuity that is not of the smoothest. The photography is excellent, and the lighting enhances the artistic values.

Edward Earle gives a dignified performance as Carlyle, and he fulfils a preconceived idea of the man. Mabel Ballin, for the most part, is capable of registering the varied emotions the role compels. Henry G. Sell is a convincing heavy and the other members of the cast do good work.

**The Cast**

Archibald Carlyle.....Edward Earle
Isabel Vane.....Mabel Ballin
Barbara Hare.....Gladys Coburn
Richard Hare.....Gilbert Rooney
Francis Levison.....Henry G. Sell
Miss Cornelia.....Nellie Parker Spaulding
Afy Hallijohn.....Doris Sheerin

Scenario and direction by Hugo Ballin.
Length, 6,634 Feet.

**The Story**

The story of "East Lynne" commences with the marriage of Isabel Vane and Archibald Carlyle and their subsequent taking abode in the old house called East Lynne. Months of happy married life speed by until Isabel, who has become the tender mother of a fine baby boy, sees her husband in constant attendance on a former sweetheart. She does not know that the consultations, which have a compromising appearance, concern some secret law matter that the husband is handling for the the girl, and when the "friend of the family" preys upon her susceptible nature and offers her what appears to be a life of faithful love, the disappointment in her husband prompts Isabel to run away and become the friend's mistress. After a few years of squalid existence in this condition the man deserts her and she decides to seek forgiveness at East Lynne. A train wreck, exposure to the cold and frightful fatigue bring on an illness that causes her death when she arrives at her former home. Her death occurs before she learns that Carlyle is happily married to the girl who was the innocent cause of the first wife's departure with another man.

**Program and Exploitation Catchlines:** See the Most Famous Emotional Drama Ever Produced.

There Must Be Unusual Powerful Appeal in a Play to Live as Long as "East Lynne" Has. It Has Been a Popular Favorite for Fifty Years.

"East Lynne" Has Touched the Hearts of Two Generations.

**Exploitation Angles:** Few adults can say they never saw "East Lynne" but the pictures have driven the "East Lynne" companies out of existence along with the "Tom" shows and "Ten Nights in a Barroom." Appeal to the memories of the elder generations and the curiosity of the younger. Here the "Ask dad, he'll remember" will make an excellent selling line.

## "The Plaything of Broadway"

*Realart Picture Starring Justine Johnstone Tells Interest Story of Dancer*

Reviewed by Edward Weitzel

By sharply contrasting the glitter and waste of Times Square fast life with the poverty and suffering of the lower East Side and making the leading character a professional dancer who is willing to sacrifice her own happiness for the sake of the man she loves, the author of "The Plaything of Broadway" has written a story that interests, even if it does not always convince. The fascination that lurks about the doings of the millionaires and the chorus girls is explained with more or less truth and at a lavish outlay for correct environment in this Realart picture, and the story is unfolded with considerable skill. One or two slips in logic weaken the plot but the play of incident keeps events moving at good speed.

Justine Johnstone looks the character of the dancer and justifies all the things that are said in praise of her beauty. Her acting in the lighter scenes is commendable. The portrayal of strong emotion is still beyond her power but she gives every indication of being able to achieve her ambition in this direction. Lucy Parker as Mrs. Connor is excellent in every way. Crauford Kent, Macey Harlam and Edwards Davis head the efficient supporting cast.

**The Cast**

Lola .....Justine Johnstone
Dr. Jennings .....Crauford Kent
Pell .....Macey Harlam
Whitney .....Edwards Davis
Dr. Dexter .....George Cowl
Mrs. O'Connor .....Lucy Parker

Adapted from the story "Emergency House"
Directed by Jack Dillon.
Scenario by E. Lloyd Sheldon.
Cameraman, Gilbert Warrenton.
Length, 5,360 Feet.

**The Story**

Lola, a beautiful dancer, who is the favorite entertainer of a wealth pleasure club in New York, undertakes to help win a bet by bringing young Doctor Jennings to her feet. The doctor is noted for his devotion to his poor patients on the lower East Side. Lola tries to vamp him but he refuses to be caught. She then goes to the day nursery where Jennings gives his services, and offers to help take care of the children. She is so devoted to the work and her heart is so touched by the suffering around her that the physician falls in love with her. Money is needed to build what the doctor calls an Emergency House, and Lola offers to dance for the pleasure club again if they will give her twenty-five thousand dollars for the charity. This leads to Jennings finding out her former occupation.

Lola finds she cannot return to her old life, but she lets Jennings think the worst of her, in order that she may not interfere with his plans for the poor. She visits the East Side, is set upon by the pensioners of the doctor for keeping him away from them, and is rescued by the man she is trying to serve. Their romance has a happy ending.

**Program and Exploitation Catchlines:** Beautiful Justine Johnstone as the Favorite Dancer of a New York Pleasure Club.

A Story of the Whitelights and the Slums, with a Strong Heart Interest and a Wonderful Dance Scene.

**Exploitation Angles:** Play up Miss Johnstone's beauty and her Broadway success, telling that she is "Hostess' of the Little Club, and one of the real Broadway favorites. Sell the personality of the star in a picture which purports to exploit that personality. Play up the dance and the photographs.

## "A Tale of Two Worlds"

*Frank Lloyd Production of Gouverneur Morris Story Has Impressive Settings —Goldwin Release*

Reviewed by Edward Weitzel.

The well known short story writer, Gouverneur Morris, has written an original screen story and called it "A Tale of Two Worlds." It deals with an American born girl who is brought up by a Chinaman and most of the characters are Chinese, the first part of the story being laid in China and the other scenes in the United States. The settings are impressive and the acting of the entire cast is of fine quality. The plot is in no way original but the incidents are neatly dovetailed and the character drawing is skilfully done. As most of the action is developed through the Chinese characters, events unfold deliberately, and even the melodramatic incidents are relieved by touches of grim humor.

Wallace Beery is the star by virtue of his realistic acting of the arch villian of the story. His sense of grim humor never fails him. Leatrice Joy and J. Frank Glendon are excellent as the lovers, and Jack Abbe as a devoted Chinaman known as "the Worm" is one of the high spots of the cast.

**The Cast**

Newcombe.....J. Frank Glendon
Sui Sen.....Leatrice Joy
Ling Jo.....Wallace Beery
Ah Wing.....E. A. Warren
Attendant.....Margaret McWade
One Eye.....Togo Yamamato
The Worm.....Jack Abbe
Dr. Newcombe.....Arthur Soames
Mrs. Newcombe.....Edythe Chapman
Mr. Carmichael.....Dwight Crittenden
Mrs. Carmichael.....Irene Rich

Scenario by J. E. Nash.
Directed by Frank Lloyd.
Cameraman, Norbert Bowdin.
Length, 5,649 Feet.

**The Story**

A curio collector named Carmichael is in China making a collection when the Boxers attack the town and he and his wife are murdered. There little daughter is saved by a Chinese servant and brought to this country. Eighteen years later she is found living un the Chinatown of a Western city with Ah Wing, the servant who saved her. She supposes Ah Wing to be her father and the Chinaman is devoted to her. Newcombe, a wealthy young American, sees the girl and falls in love with her. Ling Jo, the Boxer who lead the gang that murdered her parents, is also in love with the girl. Ah Wing has promised her to Ling Lo if he can get him the sceptre of the Mings, which he believes to be impossible. Ling Lo procures the sceptre and then demands the hand of the girl. Ah Wing is forced to keep his word. Newcombe learns that Sui Sen is being married to his rival and that she is an American girl. He goes to the house, is captured and forced into a steel room to be crushed to death. Through the aid of a Chinese boy he is set free, and Ling Jo meets the fate intended for the man Sui Sen loves. Newcombe and the girl are left free to marry.

**Program and Exploitation Catchlines:** The Tradegy of the Steel Room Is One of the Thrillers in Frank Lloyd's Elaborate Production of Gouverneur Morris Story.

A Beautiful American Girl Who Has Been Reared as a Chinese Is the Heroine of Frank Lloyd's Latest Production.

**Exploitation Angles:** Play up Beery and Jack Abbe in their Chinese characters to accentuate the atmosphere of the story and get interest for the American girl reared in the Chinese quarter. Try to get hook-ups with stores showing Chinese curios or even a single mandarin ooat or kimona.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.*

## FOX ENTERTAINMENTS

**WILLIAM FARNUM SERIES.**

Drag Harlan (Six Reels). R; Vol 47; P-109; C-R, P-134.
The Scuttlers (Six Reels). R; Vol. 47; P-1084; Vol. 48; C-R, P-46.

**PEARL WHITE SERIES.**

The Thief (Six Reels). R; Vol. 47; P-767; C-R, P-852.
The Tiger's Cub (Six Reels). R; Vol. 46; P-93; C-R, P-1220.
The Mountain Woman (Six Reels. R; Vol. 48; P-725; C-R, P-1033.
Know You Men (Six Reels).

**TOM MIX SERIES.**

Prairie Trails (Six Reels). R; Vol. 48; P-99; C-R, P-794.
The Road Demon (Six Reels). R; Vol. 48; P-1090; C-R, Vol. 49, P-31.

**WILLIAM RUSSELL SERIES.**

The Challenge of the Law. R; Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. R; Vol. 47; P-641; C-R, P-852.
The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311.

**SHIRLEY MASON SERIES.**

Merely Mary Ann (Shirley Mason). R; Vol. 46; P-389.
Wing Toy. R; Vol. 48; P-816, C-R, Vol. 49, P-135.
Girl of My Heart.
Flame of Youth. R; Vol. 47; P-912; C-R, P-1002.
The Lamplighter

**GEORGE WALSH SERIES.**

From Now On (George Walsh). R; Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. R; Vol. 47; P-386; C-R, P-454.
Dynamite Allen. R; 311; Vol. 49; P-43; C-R, P-135.

**20TH CENTURY BRAND.**

Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). R; Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). R; Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). R; Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). R; Vol. 48, P-963; C-8, Vol. 49, P-135.
Oliver Twist, Jr. (Harold Goodwin).
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192.

**SERIAL.**

Bride 13 (Marguerite Clayton—Fifteen Episodes). R; Vol. 45; P-934; Ex. 46; P-935.
Fantomas (Serial—Twenty Episodes). R; Vol. 48; P-218.

**SUNSHINE COMEDIES.**

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. R; Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. R; Vol. 47; P-106.
His Noisy Still. R; Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. R; Vol. 48; P-323.

**CLYDE COOK COMEDIES.**

The Huntsman.
All Wrong.
The Jockey.
Don't Tickle.

**MUTT AND JEFF CARTOONS.**

All Stuck Up. R; C-Vol. 48; P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C; C-Vol. 47, P-910.
Dr. Killjoy. C-310.

## FAMOUS PLAYERS-LASKY

**January.**

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326; C-R, P-406.
The Jucklins (George Melford Production)—L-6,023 Ft. Vol. 47; P-1080; C-R, Vol. 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke)—L-4,705 Ft. Vol. 48, P-1091.
The Inside of the Cup (Cosmopolitan Production). Vol. 48; P-465; C-R, P-538.
The Rookie's Return (Douglas MacLeanInce Production)—L-4,123 Ft. Vol. 48; P-217; C-R, P-406.
Midsummer Madness (William DeMille Production)—L-5,908 Ft.; Vol. 47; P-851; Ex. Vol. 49; P-154.
Paying the Piper (George Fitzmaurice Production). Vol. 48; P-894; C-R, P-916.
The Frontier of the Stars (Thomas Meighan.)—L-5,693 Ft. Vol. 48; P-1462; C-R, P-668.

**February.**

Brewster's Millions (Roscoe Arbuckle)—L-5,502 Ft. Vol. 48; P-725; C-R, P-794.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft. Vol. 49; P-44.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794. Ex., P-935. Vol. 49; P-54-61.
Chickens (Douglas MacLean—Ince Production)—L-4,753 Ft. R-310.
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production)—L-5,981 Ft. C-R., Vol. 49; P-135.
The Price of Possession (Ethel Clayton—Hugh Ford Production)—L-4,983 Ft. Vol. 48, P-1093.
What's Worth While? (Lois Weber Production).

**March.**

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49; P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft.
The Easy Road (Thomas Meighan)—L-4,982 Ft.
O'Malley of the Mounted (William S. Hart)——L-5,626 Ft. R; Vol. 48; P-965; C-R, Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production).
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). R-310.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

**COMEDIES.**

Jan. 23—Bungalow Troubles.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.
Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

**PARAMOUNT ARBUCKLE COMEDIES.**

Jan. 16—A Country Hero.
Feb. 27—The Butcher Boy.
Mar. 27—Out West.

**PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.**

(One Reel.)

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.
Feb. 6—All Aboard for Brindisi.
Feb. 13—Palma De Majorea.
Feb. 20—A Little Atlantis.
Feb. 27—Modern Aspects of Japan. C-308.
Mar. 6—Constantinople.
Mar. 13—In the Garden of the East.
Mar. 20—Jerusalem, the Holy City.
Mar. 27—Modern Jerusalem.

**PARAMOUNT MAGAZINE.**

**Magazine.**

Feb. 6—Magazine Subjects—Cartoon Hootch and Mootch).
Feb. 13—Magazine Subjects Cartoon by Pat Sullivan.
Feb. 20—Magazine Subjects — Cartoon by Earl Hurd.
Feb. 27—Magazine Subjects — Cartoon by Frank Moser.
Mar. 6—Cartoon by Henry D. Bailey, "The Hoots."
Mar. 13—Cartoon by Earl Hurd, "Bobby Bumps."
Mar. 20—Cartoon by Pat Sullivan, "Felix, the Cat."
Mar. 27—Cartoon by Henry D. Bailey, "The Hoots."

**PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.**

Jan 23—Wildest Wales.

**POST NATURE PICTURES.**

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

## FIRST NAT'L EXHIBITORS

Harriet and the Piper (Anita Stewart). R; Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). R; Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). R; Vol. 46; P-531; C-R 608.
The Kick in High Life (Lehrman — Two Reels).
Toonerville Trolley (Dan Mason — Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. R; Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). R; Vol. 46; P-826; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). R; Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,600 Ft. R; Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft. R; Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer). Ex. Vol. 48, P-1046.
Dinty (Wesley Barry—Marshall Neilan Production). R; Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). R; Vol. 47; P-1081; C-R, Vol. 48; P-164.
Mamma's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
The Oath (R. A. Walsh Production).
Lessons on Love (Constance Talmadge).
Scrap Iron (Charles Ray).
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.

**"BIG FIVE" ATTRACTIONS.**

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48; P-391; C-R, P-668.

## AMERICAN FILM COMPANY

The Week End (Margarita Fisher — Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).
Payment Guaranteed (Margarita Fisher).

# CURRENT FILM RELEASE DATES

## W·W·HODKINSON

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Dwelling Place of Light (Claire Adams—Six Reels). R; Vol. 46; P-390.
The Spenders (Claire Adams). ; Vol. 47, P-769; C-R, Vol. 48, P-194.

**ZANE GREY PICTURES, INC.**

Riders of the Dawn (Six Parts—Hampton). R; Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Train (All-Star). Seven Reels. R; Vol. 47; P-386; C-R, P-580.

**J. PARKER READ, JR., PRODUCTIONS.**

Sex (Louise Glaum—Seven Reels). R; Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

**DIETRICH-BECK, INC.**

The Harvest Moon (Doris Kenyon—Six Reels). R; Vol. 44; P-302; C-R, P-723.

**DIAL FILM COMPANY PRODUCTIONS.**

King Spruce (Mitchell Lewis—Seven Reels). R; Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

**ARTCO PRODUCTIONS.**

Cynthia-of-the-Minute. Leah Baird—Six Parts). R, Vol. 45; P-154; C-R, P-777.

**ROBERT BRUNTON PRODUCTIONS.**

The House of Whispers (J. Warren Kerrigan). R; Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47; P-1080.

**JOSEPH LEVERING PRODUCTIONS.**

His Temporary Wife (Rubye de Remer). R; Vol. 43; P-733; C-R, P-3002.

**LOUIS TRACY PRODUCTIONS.**

The Silent Barrier. R; Vol. 46; P-997.

**NATIONAL PRODUCTIONS.**

The Kentucky Colonel (J. J. Dowling). R; Vol. 46; P-530.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.

**J. L. FROTHINGHAM PRODUCTION.**

The Broken Gate—R; Vol. 48; P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R. Vol. 48; P-729; C-R, Vol. 49; P-31.

**ROCKETT FILM CORPORATION.**

The Truant Husband.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial.*

**Releases for Week of January 16.**

When We Were Twenty-one (H. B. Warner). Vol. 48, P-326; C-R, P-794.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

**Releases for Week of January 23.**

The Sage Hen (Six Reels). Vol. 48; P. 461; C-R, P-538.
No. 15 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial). Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

**Releases for Week of January 30.**

The Killer (Six Reels). Vol. 48, P-596; C-R, P-794.
No. 9 of Velvet Fingers (The Broken Necklace).
No. 2 of the Double Adventure (The Harbor Bandits).
Lochinvar o' the Line (Edgar Jones—Two Reels). Vol. 48; P-965.

**Releases for Week of February 6**

The Devil (George Arlis—Six Reels). Vol. 48; P-592; C-R, P-668; Ex., P-823.
No. 10 of Velvet Fingers (Shots In the Dark).
No. 3 of the Double Adventure (Hearts of Stone).
The Imposter (Tom Santschi—Two Reels).
Harry Pollard Comedy—(One Reel).
Hearts and Flour (One Reel).

**Releases for Week of February 13.**

No. 11 of Velvet Fingers (The Other Woman).
No. 4 of The Double Adventure (The Gun Runners).
Open Another Bottle (Harry Pollard—One Reel).
The Two-Fisted Judge (Edgar Jones—Two Reels).

**Releases for Week of February 20.**

No. 12 of Velvet Fingers (Into Ambush).
No. 5 of Double Adventure (The Rebel's Nest).
Prince Pistachio (Vanity Fair Girls—One Reel).
The Death Trap (Tom Santschi—Two Reels).

**Releases for Week of February 27.**

What Women Will Do (Six Parts). R; Vol. 48, P-966; C-R, P-1033.
No. 13 of Velvet Fingers (The Hidden Room).
No. 6 of Double Adventure (Trouble Trail).
His Best Girl (Harry Pollard—One Reel).
Single-Handed Sam (Two Reels—Edgar Jones).

**Releases for Week of March 6.**

No. 14 of Velvet Fingers (The Trap).
No. 7 of Double Adventure (War in the Oil Fields).
Paint and Powder (Vanity Fair Comedy—One Reel.
The Tempest (Two Reels).
Trapping the Bobcat (One Reel).

**Releases for Week of March 13.**

No. 15 of Velvet Fingers (Out of the Web).
No. 8 of Double Adventure (The Grill of Fate).
No. 1 of the Avenging Arrow (Ruth Roland Starring—The Vow of Mystery—Three Reels). Vol. 49; P-46.
Make It Snappy (Harry Pollard—One Reel).
Caught in the Rapids (Edgar Jones—Two Reels).

**Releases for Week of March 20.**

No. 9 of Double Adventure (The Black Whirlpool).
No. 2 of The Avenging Arrow (The Enemy Strikes).
Running Wild (Vanity Fair Girls—One Reel).
The Desert Wolf (Tom Santschi—Two Parts).

**Releases for Week of March 27.**

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel).

## UNIVERSAL FILM MFG. CO.

*"The Vanishing Dagger" Serial Stars Eddie Polo; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.*

The Mad Marriage (Carmel Myers). R; Vol. 48; P-732; C-R, P-1033.
No. 18 of The Flaming Disk (The End of the Trail).
No. 11 of King of the Circus (Man and Beast).
No. 1 of The Diamond Queen (The Vow of Vengeance).
The Grip of the Law (Jack Perrin—Western—Two Reels).
The Fire Cat (Edith Roberts). R; Vol. 48; P-818; C-R, Vol. 49, P-135.
No. 12 of King of the Circus (Deep Waters).
No. 2 of The Diamond Queen (The Plunge of Doom).
Milk and Yeggs (Star—One Reel).
Fresh from the Farm (Harry Sweet—Century—Two Reels).
The Trigger Trail (Jack Perrin—Western—Two Reels).
Colorado (Frank Mayo) R; Vol. 48, P-966.
No. 13 of King of the Circus (A Fight for Life).
No. 3 of the Diamond Queen (Perils of the Jungle).
Won—One Flivver (Star—One Reel).
Leaping Lions and Jailbirds (Century—Harry Sweet—Two Reels).
Society Secrets (Eva Novak). R; C-R, Vol. 49, P-31.
No. 14 of King of the Circus (Out of the Clouds).
No. 4 of The Diamond Queen (Fires of Fate).
A Waiting Maid (Star Comedy—One Reel).
Vamps and Scamps (Zip Monty and Century Bathing Beauties—Century—Two Reels).
Out of Luck (Hoot Gibson—Two Reels).
If Only Jim (Harry Carey). R; Vol. 49, P-47.
No. 15 of King of the Circus (The Woman In Black).
No. 5 of The Diamond Queen (The Tide of Destiny).
No Monkey Business (Joe Martin—Star—One Reel).
The Dog Doctor (Century Wonder Dog and Harry Sweet—Century—Two Reels).
The Show Down (Art Acord—Western—Two Reels).
All Dolled Up (Gladys Walton). R; Vol. 49, P-193.
No. 16 of King of the Circus (The Cradle of Death).
No. 6 of The Diamond Queen (The Colossal Game).
Bring on the Groom (Dorothy Wolbert—Star—One Reel).
Her Circus Man (Century—Two Reels).
Big Bob (Jack Perrin—Two Reels).
The Unknown Wife (Edith Roberts). R-312.
The Cactus Kid (Hoot Gibson—Two Reels). C-308.
A Hard Guess (One Reel Comedy). C-308.
A Fighting Actor (Art Acord—Two Reels). C-308.
Superstition (Harry Sweet—Two Parts). C-308.
The Kid's Pal (Two Reels). C-308.
On With the Show (Two Reels). C-308.
Single and Double (One Reel). C-308.

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). R; Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47; P-615.
Trumpet Island (All-Star Cast—Special—Seven Reels). R; Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex. P-687.
Black Beauty (Jean Paige). R; Vol. 48; P-555; C-R, P-668.

**ALICE JOYCE.**

The Prey. R; Vol. 45; P-639; C-R, P-918.
The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598.

**CORRINE GRIFFITH.**

It Isn't Being Done This Season.

**EARLE WILLIAMS.**

The Fortune Hunter (Earle Williams—Seven Reels).
The Purple Cipher. R; Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens.

**ALICE CALHOUN PRODUCTIONS.**

Princess Jones.

**LARRY SEMON COMEDIES.**

The Stage Hand.
The Sportsman.
The Suitor.
The Hick.

**JIMMY AUBREY COMEDIES.**

(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard.

**CHAPTER PLAYS.**

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

**SERIAL.**

The Purple Cipher (Joe Ryan—Fifteen Episodes).

## UNITED ARTISTS

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 28—Pollyanna (Mary Pickford — Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane — Seven Reels). Vol. 44, P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford). Ex., Vol. 49; P-57.
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466, C-R, P-538. Ex., Vol. 49; P-60.
Mar.—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.

# CURRENT FILM RELEASE DATES

## GOLDWYN DISTRIBUTING.

Honest Hutch (Will Rogers). R; Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). R; Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). R; Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy). R; Vol. 47, P-247; C-R, Vol. 48, P-282; Ex. Vol. 49, P-56.
His Own Law (Hobart Bosworth). R; Vol. 47; P-385; C-R, Vol. 48, P-916.
The Branding Iron (Barbara Castleton). R; Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). R; Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
The Concert. R; Vol. 49, P-46; C-R, P-135.
Guile of Women. R; Vol. 49, P-194.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. R; Vol. 47; P-1083.

**GOLDWYN-BRAY.**

Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.
Seein' Things on the Orinoco.
Gypsy Scientists.
Unshed Soldiers of the King.
No Reg'lar Bird.
Out of the Inkwell. C-308.

**GOLDWYN-BRAY COMICS.**

(One Reel)

Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

**CAPITOL COMEDIES.**

Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).
Indigo Sunday.
Home Brewed Youth.
Angel's Feathers.

**GOLDWYN—INTERNATIONAL COMICS.**

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

## L-J-SELZNICK ENTERPRISES

**ELAINE HAMMERSTEIN STAR SERIES**

The Daughter Pays. 6,294 Ft.
Pleasure Seekers. 5,610 Ft.; R; Vol. 48, P-461; C-R, P-916.
Poor, Dear Margaret Kirby. 5,500 Ft.

**EUGENE O'BRIEN STAR SERIES.**

The Wonderful Chance—L-5,364 Ft.
Broadway and Home—L-4,850 Ft.; R; Vol. 48; P-726; C-R, P-916.
Worlds Apart—L-5,980 Ft.

**OWEN MOORE STAR SERIES.**

The Poor Simp—L-5,205 Ft.
The Chicken in the Case—L-5,261 Ft.; R; Vol. 48, P-728.

**CONWAY TEARLE STAR SERIES.**

Society Snobs—L-5,500 Ft.
Bucking the Tiger—L-5,000 Ft.

**MARTHA MANSFIELD STAR SERIES.**

The Fourth Sin—L-5,000 Ft.

**SPECIAL PRODUCTIONS.**

The Greatest Love (Vera Gordon). L-5,520 Ft.; R; Vol. 48; P-594; C-R, P-794.
You Can't Kill Love (All Star). L-5,500 Ft.
The Highest Law (Ralph Ince Special). L-5,500 Ft.; R; Vol. 48; P-727.
The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191.
The Sin That Was His (William Faversham). L-5,600 Ft.; R; Vol. 47; P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

**SELECT PICTURES.**

Mothers of Men (Claire Whitney). L-5,000 Ft.
Mountain Madness. L-6,000 Ft.
The Great Shadow (Tyrone Power). L-5,000 Ft. R; Vol. 44, P-1237.
Seeds of Vengeance (Bernard Durning). L-5,000 Ft.
Men's Playthings (Grace Davison). L-5,000 Ft. R; Vol. 44; P-1792.
The Servant Question (William Collier). L-5,000 Ft.
Just Outside The Door (Edith Hallor). L-5,000 Feet.

**SHORT SUBJECTS.**

(Released by Select)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

## METRO PICTURES CORP.

Dec. 20—Polly with a Past (All-Star Cast—Six Reels). R; Vol. 47; P-915; C-R, P-1002.
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). R; Vol. 48; P-463.
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels). R; Vol. 48; C-R, P-1033.
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison —Six Reels).
Mar. 21—A Message from Mars (Bert Lytell Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

**NAZIMOVA PRODUCTIONS.**

January—Stronger Than Death (Seven Reels). R; Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). R; Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). R; Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). R; Vol. 47; P-912; C-R, P-1002.

**C. E. SHURTLEFF, INC.**

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). R; Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.
The Little Fool (Star Cast).

**MAURICE TOURNEUR PRODUCTIONS.**

Sept. 27—The Great Redeemer (All Star—Six Reels).

**TAYLOR HOLMES PRODUCTIONS.**

April—Nothing But Lies (Six Reels). R; Vol. 44; P-1235; C-R, P-1787.

**ROLAND WEST PRODUCTIONS.**

Jan. 3—The Silver Lining (Jewel Carmen—Six Reels). C-R, Vol. 48, P-916.

**S-L PRODUCTIONS.**

(Sawyer and Lublin)

Sept.—Love, Honor and Obey.
Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

**BUSTER KEATON COMEDIES.**

February—Hard Luck. R; Vol. 48, P-967.
March—The Goat.

## ROBERTSON-COLE

The Stealers (Special—Seven Reels). R; Vol. 46; P-688; C-R, P-766.
So Long Letty. R; Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). R; Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). R; Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. R; Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). R; Vol. 48; P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48; P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45.
Seven Years Bad Luck (Max Linder).
"813." R; Vol. 49, P-47.

**SUPREME COMEDIES.**

Take Doctor's Advice.
Oh, You Kid
Letty's Lost Legacy.
Becky Strikes Out.

**MARTIN JOHNSON.**

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

## PIONEER FILM CORP.

What Women Want (Louise Huff). R; Vol. 47; P-646.
Thoughtless Women (Alma Rubens). R; Vol. 48; P-97; C-R, P-164.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). P-709; C-R, P-1002.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Serles.

## REALART PICTURES

**Special Features.**

The Deep Purple (R. A. Walsh Production—Six Reels). R; Vol. 44; P-983; C-R, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). R; Vol. 46; P-534; C-R, P-766.
The Furnace (William D. Taylor). R; Vol. 47; P-387; C-R, P-852.

**Star Productions.**

Food for Scandal (Wanda Hawley). R; Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47, P-250; C-R, P-454.
Her Beloved Villain (Wanda Hawley). R; Vol. 47; P-644; C-R, P-1002.
Blackbirds(Justine Johnstone—Six Reels). R; Vol. 47; P-645; Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney) R; Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justin Johnson).

## ASSO. PRODUCERS

**THOMAS H. INCE PRODUCTIONS.**

Homespun Folks (Lloyd Hughes—Six Reels). R; Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.

**J. PARKER READ, JR.**

The Leopard Woman (Louise Glaum—Seven Reels). R; Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). R; Vol. 47; P-770; C-R, P-1002.

**ALLAN DWAN PRODUCTIONS.**

The Forbidden Thing (James Kirkwood—Six Reels). R; Vol. 47; P-509; C-R, P-714.
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
The Scoffer. R-312.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.

**MACK SENNETT PRODUCTIONS.**

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Love, Honor and Behave. R; Vol. 48, P-463.

# CURRENT FILM RELEASE DATES

## STOLL FILM CORP.

Squandered Lives. R; Vol. 47; P-1083; C-R, Vol. 48, P-164.
The Hundredth Chance. R; Vol. 48, P-325; C-R, P-406.
Mr. Wu. R; Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48, P-462; C-R, P-538.
The Tavern Knight. R; Vol. 48, P-596; C-R, P-794.
The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49, P-47.
Bars of Iron. R-310.
Testimony. R-311.

## EDUCATIONAL FILMS CORP.

**Chester Comedies.**
(Two Reels.)
Beat It.
Ladies' Pets.

**Christie Comedies.**
(Two Reels.)
Movie Mad.
Nobody's Wife.

**Torchy Comedies.**
Torchy Mixes In.
Torchy's Night Hood .

**Mermaid Comedies.**
High and Dry.
Moonshine.
Holy Smoke.

**Vanity Comedies.**
Mind Your Business.
Ouija Did It.
Tea for Two.

**Specials.**
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs (One Reel).

**Robert C. Bruce Series.**
Song of the Paddle.
Wanderlust.
Solitude.
Wilderness Friends. C-308.

**Chester Outing Scenics.**
(One Reel.)
Balling the Junk.
Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.

**EQUITY PICTURES.**
For the Soul of Rafael (Clara Kimball Young). R; Vol. 44, P-983; Vol. 46; Ex.

## MISCELLANEOUS RELEASES

745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.

**FEDERATED FILM EXCHANGES OF AMERICA, INC.**
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).
The Midlanders (Bessie Love).
Man o' War (One Reel).
The Servant in the House (All-Star).
Hearts and Masks.

**Montebanks Comedies.**
(Two Reels.)
Nearly Married.
Kidnapper's Revenge.
A Bedroom Scandal.
His Dizzy Day.
Where Is My Wife?

**Ford Educational.**
(One Reel.)
Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy in Education.

**KINETO COMPANY OF AMERICA, INC.**
**(Urban Popular Classics)**
**Kineto Reviews.**
Released Through National Exchanges, Inc.
(One Reel.)
Seeing Rio Janeiro. C-308.
The Emerald Isle.
Panama
The Holy City.
Down in Dixie
Liquid Gold in Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.

**CHARLES URBAN'S MOVIE CHATS.**
**Released Through State Rights Exchanges.**
First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).
No. 22. C-308.

**RUSSELL-GRIEVER-RUSSELL.**
(Released through Capital Film Company.)
**Specials.**
Witch's Lure.
A Profligate Woman.

**Fritzi Ridgway Productions.**
(Two Reels.)
A Fugitive from Justice.
A Race with Death.
Across the Border.

**Lester Cuneo Productions.**
Pat o' the Ranche.

**Tuscan Comedies.**
Pa Takes a Tramp.
Splashing to Safety.
Cabareting Under Difficulties.
Stranded.

**Helen Gibson Series.**
Winning the Franchise.
Payroll Pirates.
Wires Down.

**Gasoline Alley.**
(One Reel.)
Leave It to Walt.
Some Party.
Well! Well!

**DEMOCRACY PHOTOPLAY COMPANY.**
Democracy. Vol. 46; P-113; C-R, P-388.

## STATE RIGHT RELEASES

**ARROW FILM CORPORATION.**
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer). R; Vol. 48, P-598.
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

**Comedies.**
Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

**CELEBRATED PLAYERS FILM CORP.**
**(Gump Cartoons.)**
Give 'er the Gas.
Chester's Cat.
Rolling Around.
Andy's Holiday.
Andy Has a Caller.
Il Cuspidoree.
Andy's Cow.
Andy Helps at Home.
Jilted and Jolted.
A Terrible Time.

**Celebrated Comedies.**
(One Reel.)
Mixed Pickles.
The Love Doctor.
The Honeyspooners.
Why Get a Divorce.
Out of Luck.

**CANYON PICTURES CORPORATION.**
Galloping Devils (Franklyn Farnum).

**C. H. C. FILM SALES.**
The Victim (Six Reels).
Dangerous Love (Six Reels). Vol. 48; P-966.
Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two Reel Prizma).

**Hall Room Boys' Comedies.**
(Two Reels).
Jan. 20—A Dog-gone Mixup.
Feb. 4—In Again—Out Again.
High and Dry. R-309.

**CIRCLE FILM ATTRACTIONS.**
The Devil's Confession. R; Vol. 49, P-44.

**GEORGE H. DAVIS.**
Isobel, Or the Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

**DOMINANT PICTURES, INC.**
(Two Reels.)
The Call of the West.
The Outlaw's Reformation.
The Vulture of the West.
New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

**FEDERATED FILM EXCHANGES OF ILLINOIS, INC.**
Sun-Kist Comedies (Alice Howell—One a Week).

**INDEPENDENT FILM ASSOCIATION.**
**Neal Hart Series.**
Jan. 1—The Lumberjacks.
**Damfool Twins Comedies.**
Dec. 1—Don't Ever Marry (Two Reels).
**Pinnacle Productions.**
Danger Valley (Neal Hart).
Mar. 15—God's Gold (Neal Hart).
**Pinnacle Comedies.**
Absent Without Leave (Max Roberts).
Betwixt and Between (Max Roberts).
**Arthur Gooden Productions.**
Go Get 'Em (Ray Gallagher).
Guardians of the North (Ray Gallagher).
**Tattenham Productions, Inc.**
The Long, Long Trail (Peter Morrison).

**FILM SALES COMPANY.**
Powder Puff Pirates.
Lolly Pop's Daughter.
Bone-Dry Blues.
His Watch Hound.
The Painter.

**THE FILM MARKET**
The Supreme Passion (Six Reels). Vol. 49, P-19.
The House Without Children (Seven Reels).
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

**HERZ FILM COMPANY.**
The Love Slave (Lucy Doraine). Vol. 48; P-817.
The Parish Priest. Vol. 48; P-727.

**GAUMONT COMPANY.**
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

**HORIZON PICTURES, INC.**
14 Talmadge Reissues (Two Reels).

**VICTOR KREMER FILM FEATURES, INC.**
Voices (Diana Allen). Vol. 46; P-1155; C-R. Vol. 47; P-714.
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

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# PROJECTION

By F. H. RICHARDSON

## What Do You Know?

Number six wires are rated at 70 amperes for other than A. C. insulation. Your apparatus is so arranged that you cannot use more than 70 amperes in the projection room.

The projection room service circuit is 125 feet long. Would No. 6 wires be all right? Explain your answer in detail.

Careful! More here than appears on the surface! Tell us exactly what the effect would be in pulling seventy amperes over that circuit, including the effect on the boss' bank account if current cost 8 cents per kw.

KNOWLEDGE IS POWER.

## Breaks Condensers

John A. Minot, Amherst, Mass., which by the way is one of the most charmingly beautiful of the many beautiful villages in Massachusets, writes:

Dear Mr. Richardson: Am coming to your department with my troubles. Have changed projectors and am busting all the condensers in the world—more or less.

Had one Power Six A and one Simplex for two years, and don't remember a single lens breaking. Lately installed two Six B Powers and under precisely the same conditions existing before the change, except the change of lamphouse design, the collecter lenses break almost as fast as can install them.

They break warming up, while hot and while cooling off. Am using same condenser holders in one Six B that was in the Six A. Would a heavier holder help matters, or what would you advise?

Am using 65 amperes A C through Powers inductor, Columbia White A. C carbons. Keep the 55 degrees crater angle, using a slight jack knife combined with the regular D C set, using light from upper carbon crater only.

Arc to collector lens three inches. Condenser combination two 6.5 pearl white plan convex lenses spaced 1/16 inch apart. Condenser opening 3.5 inches. Center front lens to film 18 inches. Working distance projection lens 3 11/16 inches. Diameter projection lens 1.25 inches. Film to shutter 10 inches. Film to screen 91 feet. Picture 15.5 feet.

### *Is Losing Light*

According to lens chart and diagram, and instructions on page 1007, October 16 issue, the condenser combination is correct, but I find by placing paper in mechanism with projection lens diameter marked thereon that I am losing light; also by applying diagram page 258, November 13 issue to my case I find a 2-inch diameter projection lens is what I need. Can I correct this by change in condenser?

I get a good light on the screen, but it is a bit brighter in the center than at the edges; also the picture is very slightly out of focus around the edges, which, however, the lens manufacturer tells me is due to a certain amount of spherical aberration present in all lenses.

The unevenness of illumination is due to a lens of too small diameter, and the out of focus may be due in good measure to the same thing or to other causes, but if there is sufficient spherical aberration in a lens of that diameter and focal length to produce noticeable out of focus effect then it certainly is a rotten lens, and no mistake.

### *Examine the Diagram*

Examine the diagram. Don't you see why your screen is brighter in its center than at its edges? Get you a piece of tin as wide as a film and a couple of inches long. Punch a very small hole in it, place it over the aperture, close the gate on it, project the light and blow some smoke into the mechanism.

If you can get a peep inside the mechanism from the side—I don't remember whether you can or not—you will see a small cone of light like the diverging lines in the diagram.

This proves that from each pin point of the film a cone of light goes forward to the lens, which same is re-focused at the screen.

If the cone doesn't all get into the lens then all the light from that point in the film won't get to the screen, hence that point will not be fully illuminated.

Examining the diagram you will see that the light from the edge of the film photo does NOT all get into the lens, whereas (broken lines) the light from points at center of the film does.

Well, that is YOUR fix with that small lens. You lose light. You get unevenness of illumination and you lose stereoscopic effect.

### *Mere Trifles*

Mere trifles, what? You could not get all the light into that wheat straw lens even though you got the condenser back 22 inches. Moral—get a two-inch diameter lens, with which a 16-inch center of condenser to aperture distance will do. The new lenses need not be quite two inch. One and seven-eights will do very well, though there is no objection to the two-inchers.

*DIAGRAM*
*Showing the cone of light*

No you cannot improve on light waste and unnevenness of illumination with your present lenses.

As to the condenser breakage—well, that sometimes is a tough nut. There are so many different things which may cause breakage.

In your case, however, I am inclined to think that with the installation of new equipment you cut out a considerable resistance and thus increased amperage, though that should not cause breakage when the lenses are cooling down, except that it may be you open the lamphouse door and the lens, being super heated, snaps

By cutting out resistance I mean this: The old lamp leads and carbon jaws may have developed rather high resistance. It is no unusual thing. New ones, of course would, under that condition cause increased amperage, other things being equal. A new lamp carbon jaw, too, may make much better contact with the carbon, thus decreasing resistance.

### *Using Excess Amperage*

And, anyhow, you are using amperage in excess of that provided for by the lens chart. Also, there is the possibility that your condenser lenses are of shorter focal length than they are supposed to be, thus decreasing arc to lens distance beyond what it should be.

Suppose you, first of all, try installing a 7.5 converging lens, which will increase your distance arc to collector lens. Don't pull your lamphouse bach to get the rgiht size spot, but your arc.

If this stops the trouble well and good. It will mean some loss of light, but that cannot, so far as I know, be helped. Perhaps you might get the same thing by reducing amperage to 60, but I would prefer the 65 and a longer distance arc to lens.

If this doesn't do the trick, then experiment with your lamphouse ventilation and try insulating the collector lens from the metal of the holder by means of thin asbestos.

If any of our readers thing they can help Brother Minot with further suggestions, let them address him at No. 5 Spaulding street, Amherst, Mass.


### *Notice to All!*

**PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.**

**For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.**

***THE LENS CHART***

***Are You Working by "Guess" or Do You Employ Up-to-Date Methods?***

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## From India

From Karachi, India, comes a letter to the department which is of such general interest that we have handed it over to the Editor-in-Chief, first extracting such matters therefrom as will be of direct interest to projectionists. Concerning such matters the correspondent (M. Vallicha) says:

**The usual size of the picture is twenty feet. The small-town houses have a very small picture, but in the big cities it often is as large as twenty-four feet. We make screens out of a very thick cloth, and I have heard that fine polished walls are also used. Picture is always surrounded by a dark border, which is sometimes painted, sometimes cloth sewed on and sometimes special wings.**

**Projection room location varies according to the brains of the architect and projec-**

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tlonist (Yes he uses the up-to-date term. Ed.). Sometimes they are on the main floor, central with the screen, but in many cases they are built over the gallery, beside the b x'r. The gallery is usually about fifteen feet from the ground floor.

*Poorly Constructed Projection Room*

Projection rooms are very poorly constructed, especially in the smaller towns, but theatre owners are beginning to realize this importance, and of late they have been constructed along lines of improvement. Ventilation of projection rooms is not good. Their size is usually about 8 x 10 feet, with an all brick floor and ceiling. A 3 x 6 door and two ports are provided, one for the projector and one for the projectionist.

Pathe and Power 6-B projectors are used, though recently Simplex has made its debut and the Master has been introduced. Nothing like Baird, Edison or American is known (Edison is no longer made and the Master is the later development of the old American).

The current is 110 volt D. C. Practically all theatres have their own generating plants—engines and generators—as power plant current is very expensive in India. The city current in our town is 220 D. C., but there is also 440 volt current for large motors. In Bombay it is the same. Theatres, however, install city current for use in case of emergency, such as a breakdown of their own plants. It is arranged to connect to the arc through transformers.

Some theatres have 440 volt motors taking city power and driving D. C. generators which supply current for the theatre. These generators are 110 volt.

Some small town theatres and road shows use 65 volt, 70 volt or 80 volt, but such dynamos are rarely seen at this time.

As a rule the projectionist is allowed to use 40 to 45 amperes, though in a few theatres he may use as much as sixty. The old-time theatres still use 25 amperes.

Mercury arc rectifiers are unknown here, but motor generators are used in some theatres, not to convert A. C. to D. C., but to transform 440 volts to 110. Cannot say as to other cities, but in Karachi the 3-wire system is not used.

*150 to 200 Rupees Per Month*

A first class, experienced projectionist receives about 150 to 200 rupees a month, but I have seen "operators" working for even as little as forty to sixty rupees a month. In some rare cases projectionists of recognized ability and standing receive as much as 300 rupees, but such cases are very rare. In many cases where special matinees are arranged, overtime is paid the projectionist.

Film condition is rather poor. Films which are released in the United States of America are seldom released here before the end of the year. Our people do not handle the films any too well. Projectionists are very careless.

There are many companies in Bombay and Calcutta who buy the films and rent them to exhibitors. The films are really made to earn too much, but I must say in this connection that the Americans ask a very high price.

A branch of Pathe is established in Bombay, under the name of Pathe Cinema, Ltd., and the same is true of the Universal. Then, too, there are many independent dealers, such as K. D. and Brothers, Madan Theatres, Ltd., etc.

Interesting, yes. We all like to know what the chaps of other countries are doing. I shall not comment, except to say that it is noted that even in far-off India the term "operator" is beginning to be used to denote the man of low class ability.

## *A Good Suggestion, If*

Walter Munn, Local Union 448, Pueblo, Colorado, writes from Boulder, Colorado, as follows:

Am back at my studies in the State University, but still keep in touch with the profession through the projection department, which I find time to read regularly. Have been watching with considerable interest the Kiwul-Griffith discussion. Some of it is over our heads, but it seems bound to clear up some of the problems of projection optics just the same.

And now here is my story: the lens charts have proved of great value, but there are some cases where, though no fault of the charts, their use is impractical and impossible. For instance, the charts may call for a certain focal length condensing lens, but friend manager "forgets" to order them, hence we must worry along without them. Or suppose the lamphouse ventilation is deficient, and a certain focal length condenser will outstand the heat, so that we are obliged to substitute a thinner lens than that called for by the chart.

In many cases the local conditions seriously interfere with the proper application of the charts, and it is then necessary to find the next best thing, which is, of course, up to the projectionist.

*Try Different Combinations*

We try different condenser combinations and distances and install projection lenses of larger diameter in the endeavor to get the greatest possible percentage of light through to the screen. BUT we have no even half way accurate method of determining just what the real result of our experiments are. We must depend wholly upon that highly unreliable bit of optical mechanism, the unaided eye.

It would seem that the science of projection has progressed sufficiently that we might evolve some method for measuring screen illumination which would be accurate, and at the same time simple enough to be used by the projectionist.

Here at the University of Colorado we have several kinds of photometers, but they are all too complex as to structure and operation to be of any use to the projectionist.

*Clearing House of Knowledge*

I have always looked upon the projection department as a clearing house of projection knowledge, which I am sure is its real purpose.

Let Griffith, Kiwul or some other competent person submit a plan for a photometer which will be simple enough to be built and applied by the projectionist, and at the same time accurate enough to be of real value. This would enable the projectionist to determine the actual result, in screen foot candles, of any change he may make in this apparatus, and to thus choose the one best suited to his local conditions.

I firmly believe such an instrument would be vastly appreciated by that large number of projectionists who find the operation of the lens charts to be interfered with by some outside cause.

*But*

Mighty good suggestion, if it can be done, but—. Whether or not some adaption of a Rumford or a Bunsen's photometer would be possible, or be of value if possible, I frankly do not know. Descriptions of the principle upon which these instruments operate may be examined by consulting any elementary work on light at your public library.

It is a fact that conditions often hamper and make impossible the proper application of the charts, but that is no fault of the charts.

We ran into one ourself recently. The projectors in use had a lens holder about two inches in diameter, whereas the beam was about 2.25 inches across at the working distance of the lens when the face of the converging lens was 16 inches from the film, and since 60 amperes D. C., using plano convex lenses, calls for about a 14.75 inch distance from front face of converging lens to film, the loss through this source would be very large, to say nothing of the lack of evenness of illumination.

At a 15 inch condenser distance the beam was about 2.5 inches across its widest way.

Well, let us hear from you, gentlemen, as to the possibility of a photometer that the projectionist can build and use.

## *Has Eagle Eyes*

Daniel Constantino, Projectionist, has the following to say:

Dear Friend and Brother: I can no longer resist writing our department, over which I have cast eagle eyes every week for a long while, and from which I have derived very much more value in information and knowledge than the price of the entire Moving Picture World. For I fully realize that I have much to learn, and have no desire to be classed with those solid ivory domes who imagine that they know it all.

I am projectionist at the Gem, this city, and it certainly was a mess (the projection room) when I took it.

Had to build a rewinding bench at once, and to cut new observation ports, as the old ones were too low and entirely too small to allow of efficient work and good screen results. I then built two stools, as I positively refuse to stand on my feet through two long shows; also I have made other changes involving a lot of work.

*Has Two Powers Projectors*

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# If the *Judge* Should do the "*Shimmy*"

It would be funny, but it would add no weight to a court decision, nor give a true impression of our judiciary system.

A poor projecting machine—one that does not reproduce pictures accurately and clearly—will do this very thing to the most serious subject. Badly projected pictures always detract from the educational value of any lecture or course of instruction.

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Mr. J. Justice Harmer, Prest.,
Sun Light Arc Corp.,
218 West 48th St.,
New York City. March 8, 1921.

My dear Mr. Harmer:-

The most important development in moving picture studio lighting equipment during the past year is the Sunlight Arc.

This powerful portable light has proven invaluable to me in the production of "SHORE ACRES" "HEARTS ARE TRUMPS," and "THE FOUR HORSEMEN OF THE APOCALYPSE."

During the latter production, a spell of black cloudy weather broke during an exterior sequence and the Sunlight Arc took the place of the soft afternoon sunlight with which I started the sequence, saving me a delay of two weeks. Furthermore, it was impossible to tell on the screen, which was actual sunlight and which was arc light.

I also used these lights with excellent results in the sea storm in "SHORE ACRES" and in the snow storm in "HEARTS ARE TRUMPS."

Rex Ingram

⅝ Columbia special white A. C. carbons top and bottom, and find them very satisfactory. They fill the bill in every detail.

By the way, Rich, I note some projectionist claims advantage by placing the trade mark side of the carbon toward the lens. He is right, provided he uses the D. C. set and the 55 degree crater angle. I am using 60 amperes with a standard 2-blade shutter. There is too much lost motion in the projectors to allow of any trimming down of the blades. Have been after the management for repairs, but to date there has been nothing doing.

### *Tell Your Manager*

Well, tell your manager from me that he is paying for new parts every day, and getting nothing at all for his money. He has seats to sell and the better the result on the screen the more of 'em he will sell.

Does he not understand that a projector in good condition will deliver a sufficiently better screen result as against a badly worn one to sell far more than enough additional seats to pay for the necessary parts to keep the projectors in condition? If he does not then he still has much to learn about the show business.

It would only be necessary to sell two or three additional seats per day, at most, to keep the projectors in first class shape all the time. The people in your city buy tickets in proportion to how well they are pleased by what they see on the screen of the Gem. That is true, is it not?

Well, Mr. Manager, don't you honestly think a projector in good condition will give a better screen result than one in poor condition? Is it not just plain common sense to suppose so? Well, suppose your admission is 20 cents and that there were but two additional seats a day sold because your projectors were in perfect condition and therefore gave improved results. That is 40 cents a day, or $12 per month or $144 per year, which is enough to keep your projectors in A-1 condition, once you have put them in that shape. Better do it because you pay for it in lost business anyhow, and you might as well have something for it.

Glad to hear from you brother Constantino. Come again when the spirit moves. Cannot always promise to publish your letters, but glad to hear from you at any time.

## *Nothing Doing*

From the city of Cleveland, Ohio, comes the following letter:

Am sending a list of questions which have puzzled me for some time. Am new at the projection game and ask you for the answers. Have asked several machine operators in this city without result, and as I am only a permit man I need a little knowledge.

### *I'll Say You Do*

Yes, I'll say you need a little knowledge—or rather let us substitute the words "great deal of" for "little" and we will have it right. In the first place projection is not a game, but a profession. In the second place if you are puzzled by some of the questions you very evidently know pretty nearly just exactly nothing at all about projection, though some of them are pretty stiff ones all right, provided complete, intelligent answers be required.

At least one of them would have the editor stuck, if it applies to present standard projectors.

I mean No. 6. If there is any way of changing the speed of an intermittent, other than by substituting another movement (except where special forms of movement are made which are provided with an "accelerator"), I have yet to learn of it.

I would suggest to the inquirer that he get a handbook, Hawkins Electrical Guides, Optic Projection and some good elementary work on light, and then do some real studying.

It would appear that he is just another one who wants to learn a profession in a few weeks, and is impatient when the time stretches a bit.

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# HANDBOOK
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He would not even dream of learning to become a locomotive engineer in a few weeks or months, but he tackles a very much more difficult thing (projection) and expects to be a full fledged I-know-it-all in a few months at most.

The questions are plainly examination questions, and we are not issuing stereotyped answers to examination questions—not yet.

Get busy and learn the underlying principles, then you will have no trouble answering questions. Until then, being your TRUE friend, we do not want to see you pass an examination.

### *The Questions*

The questions are (1) Describe the insulation of the lamphouse (must be some error here for there is no such thing, unless heat insulation is meant. Ed.)

(2) Give four reasons for picture being out of focus.

(3) Of what use is the aperture plate?

(4) Of what use is the gate?

(5) Why is a balance wheel used on the intermittent movement?

(6) How can the speed of the intermittent be changed?

(7) What governs the width of the cutting blade of the shutter?

(8) When the spot cannot be focused small enough what must be done?

(9) Where should the spot be focused?

(10) Of what use is the toggle gear? What effect has it on the shutter?

(11) Where are the magazine valves and what are they for?

(12) What is the cooling plate for?

(13) What causes carbons to pencil?

(14) Why cannot a 3-wing shutter be used on A. C.?

(15) What causes the picture to streak?

(16) Give four causes for fuse blowing?

(17) Give five reasons for a motor slowing down?

(18) In wiring a projection room would you ground one side?

(19) What causes a travel ghost in the picture?

(20) Why is it that on an Edison 3-wire system, with the neutral wire grounded at the power station, there are three wires running from poles into the theatre, etc.? (Surely this question must be wrongly quoted. Ed.)

(21) What causes the film to break at the bridges? (????)

(22) What causes film to curl up at edges?

(23) What causes stripping of sprocket holes?

(24) What causes **** and breaks at sprocket holes? (Stars stand for word I am unable to make out. Ed.)

(25) Sprocket holes to show on screen?

(26) Film to ride on sprockets?

(27) To break at every fourth hole?

(28) To jump the sprockets?

(29) To break at intermittent?

(30) Patches to pull apart?

(31) What is the average voltage of the arc, both A. C. and D. C.?

(32) Give five reasons for losing light?

Some of these questions are excellent and some are subject to just criticism, if they are to be used, as quoted, for examination.

## *Lighting the Projection Room*

E. E. Beattie, War Department, Tanana, Alaska, submits the following scheme for lighting the projection room:

In reference to the lighting of a projection room, especially while a picture is being projected, I find that at times it is necessary to have a light other than that given by reflection and strays from the arc.

In order that no stray light may find its way into the auditorium all that is necessary is to have the light shaded so that the highest rays will be kept below a plane horizontal with the ports. While not advisable, still if necessary, this light may be kept burning while the picture is being projected, and if the walls of the room are black and the ports are not abnormally small, it will cause but little interference with the projectionist and at the same time will give sufficient light for all purposes in the room.

### *Not Half Bad*

Um, don't believe it is a half bad scheme. With black walls and the lights that low there would be but little interference with the projectionists' view of the screen.

The only thing is that lights hung that way would be very much in the way, though maybe he means to hang 'em high and use shades confining the light to a narrow angle.

Seems to me the plan of the Cinematograph Theatres, Ltd., London, England, offers the best solution yet received for the projection room lighting problem. They use inverted fixtures with two distinct circuits, one of which gives just light enough for the projectionist to find his way about, the other illuminating the room fully.

But anyhow, we are obliged to friend Beattie for the idea.

## *How He Does It*

E. E. Beattie, War Department, Tanana, Alaska, arises to remark:

Have just cracked my first condenser lens since July, 1918, most of the time using 60 amperes A. C., though for a time I did use 30 amperes D. C.

Now don't say it is because my crater is beyond speaking distance of the collecting lens, for I will "immegetly" differ with you. I attribute it mostly to careful, painstaking care in watching my lamphouse ventilation and keeping my lenses free from drafts of cold air while they are hot.

Whist! Better cross your fingers, knock wood, throw salt over your which-ever-it-is shoulder, and do whatever else it is that is supposed to fend off bad luck.

Good record, though, always provided you have the minimum permissible distance crater to lens, established by the lens chart condenser combinations.

At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

# Better Equipment

Conducted by E. T. KEYSER

# *Exhibiting Is No Royal Road to Fortune Experience, Skill and Hard Work Required*

THE MOVING PICTURE WORLD is the acknowledged authority to which those in the film industry turn for information and from which which those who contemplate embarking in same seek advice.

We have reason to believe that the following inquiry recently received from the president of an advertising agency and our reply to same will prove of interest to our readers.

*The Inquiry*

We have a client who is promoting neighborhood moving picture theatres here in ————. A corporation has been formed for $100,000 and stock is being sold at the present time.

We have advised our client to issue a booklet or prospectus for the purpose of placing before the public or prospective stockholders, information and figures concerning attendance, profits, etc., of neighborhood theatres in several cities of 250,000 to 500,000 population. I am writing you to ask if you could furnish us with data of this nature.

You understand, I believe, the kind of information I am looking for. It is the same information that you would be interested in securing if you were solicited to invest in a stock company promoting a motion picture theatre. We do not care for information concerning the theatres in the center of business sections of the cities.

*Located in Residential Section*

This proposed theatre will be located in a very wealthy residential section of ———— and will have a population of approximately 35,000 to draw from. If you have photographs of neighborhood theatres or illustrations that we could use a few of in the booklet, it would add to the interest.

Principally, however, as I said before, we are seeking information as to the cost of the theatres, the seating capacity, the quality of the plays, the average attendance, the number of performances, the investment, the gross gate receipts and the net profits.

It may be that you have published some of this information and could send me pages giving the information we are seeking. Any help you can render me will be greatly appreciated, I assure you.

*Data Would Be Valueless*

We have not, on file, the information and figures which you request. Even if we had them, they would be valueless for your purpose, because every picture house must, to a great extent, be a law unto itself, and work out its own salvation, by conforming with local conditions, and the results obtained by a picture house in one location is no criterion of those which would be obtained by another, under what, to the uninitiated, would appear to be precisely similar conditions.

Your location might call for a 750-seat house, or a 1,000-seat house, or a 1,500-seat house. It might be advisable to run a continuous performance, or a matinee, and two evening performances. It might be advisable to equip the house luxuriously or as economically as possible. You might be able to get away with the use of one projector, again, it might be necessary to install three. It might be advisable to reduce the overhead expenses, by combining the theatre with a store and office building, and again it might be better that the picture theatre be the sole occupant of its building.

The best way to ascertain just what would be desirable in your case is to obtain the services of an experienced picture theatre house manager, who has made good in a neighborhood house, pay him a good salary and expenses, and let him investigate the actual territory which you propose to occupy.

*Make Local Investigation*

When his investigation is completed, he will be in a position to recommend to you the size and type of house which you will require, the approximate expense of erecting and furnishing same, and how much —under proper management—you might expect in the way of attendance, and the rates of admission which this attendance could reasonably be expected to pay, and the class of pictures that your revenue would justify you in showing.

From the fact that your clients have asked this information, it is evident that none of them have any knowledge of the picture theatre business, and, frankly, we would consider this an almost insurmountable handicap.

*Learn the Business First*

There is good money being made by picture theatre proprietors all over the country, and considerable more money remains to be made, but it will be made in the majority of cases by those who have learned the business before they invested their money in it.

Picture theatre exhibiting is no royal road to a fortune. It requires brains, skill, adaptability, and the hardest kind of hard work, the same as any other successful enterprise.

The successful exhibitors of today learned their trade from the ground up, and most of them began in a very small way indeed, or as employees of successful exhibitors from whom they learned the business.

*There Is a Vast Difference*

There is a vast difference between buying into partnership with or buying stock of a successful going enterprise in the way of a picture theatre, and a number of inexperienced stockholders starting a house on their own, because with everything in the way of local conditions, house location and equipment, a very great deciding factor in the success of the house is the ability and personality of the manager.

There are many instances in which a hard-working, experienced, able, and friend-working manager has put over a house under conditions which were entirely against it, and there are instances in which, with everything in their favor, picture theatres have gone blooey through the lack of the right kind of management.

We are writing you this at length, because we are vitally interested in the success of the motion picture industry, and we realize that its success depends upon the realization of anyone entering into it that it requires experience, ability, and capital, and as much hard work and earnest thought as must be given to any other legitimate enterprise.

# *How Ventilating Grilles Are Arranged to Conform with Individual Requirements*

IN the installation of the Typhoon cooling system, one of the most important features to be considered, in order to secure the desired results, is the size and location of the grilles, or openings into the theatre through which the air passes before reaching the audience.

No two theatres are constructed exactly alike, therefore the problems of the Typhoon engineering staff are entirely different with regard to the grille work, on each theatre job.

It is an easy matter, however, to overcome any difficulties which may at first seem impossible to the theatre owner as the Typhoon system is so constructed that it can readily be installed in any size theatre, old or new.

Installations are usually made on the roof, although if the construction of the theatre does not allow for this arrangement, there are other locations such as the attic space, or in a room above the stage, or auditorium.

There is still another location that has in many instances proved very satisfactory, and this one is on the outside wall of the theatre near the screen.

*Grille Construction Necessary*

No matter where the installation is made, it is necessary to construct the grille work, which also must be placed in its proper relation with respect to the audience.

In the accompanying photographs will be seen several different locations of the grilles used in connection with the Typhoon system. Each of these theatres was entirely different from the other, while at the same time each of the systems installed was of a different size

# TYPHOON COOLING SYSTEM

## *Did you ever*

sit on the deck of a motor boat, ride in an auto, or climb into the front seat of a trolley car on a warm summer's day and with perfect ease enjoy the passing view? Of course you have.

Now, suppose you could give to your patrons during the long hot summer months this same cool and refreshing comfort, a wonderful steady breeze, fresh and as pure as the mountain air. Would they appreciate it? Of course they would.

This, and more, the TYPHOON COOLING SYSTEM will do. Don't delay in sending in your order so that you will have your TYPHOONS installed and your theatre advertised as the "Coolest Place in Town" before the summer arrives.

WRITE FOR CATALOG "M"

**TYPHOON FAN COMPANY**

ERNST GLANTZBERG, President

**345 WEST 39th STREET, NEW YORK, N. Y.**

2527 Fairmount Street
DALLAS, TEXAS

255 N. 13th Street
PHILADELPHIA, PA.

64 W. Randolph Street
CHICAGO, ILL.

215 Fayetteville Street
RALEIGH, N. C.

800 S. Olive Street
LOS ANGELES, CAL.

1044 Camp Street
NEW ORLEANS, LA.

12 Woodward Street
CHATTANOOGA, TENN.

*CRANDALL'S KNICKERBOCKER, WASHINGTON, D. C., AND STRATFORD THEATRE, CHICAGO*

*In the first the grilles are directly above the proscenium, in the latter the elaborate system has been worked into the general decorative design*

The first photo is that of the Crandall's Knickerbocker, Washington, D. C. The grille work here is directly over the proscenium.

The second photo is that of the Stratford Theatre, Chicago. These grilles are somewhat more elaborate than those used in most houses, the effect, however, is very beautiful, as they have been worked right into the general design.

### *Loew's Memphis State*

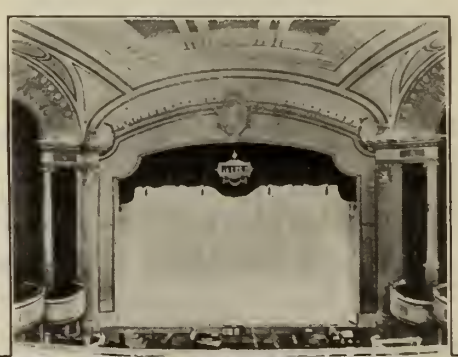
The third view is that of Loew's State Theatre, Memphis. Here the grilles have also been placed over the proscenium, without disturbing the general design of the interior.

View number four also shows grilles in the ceiling. This is the arrangement of the Riviera Theatre operated by the Tennessee Enterprises.

View five shows the Stone Avenue Theatre, Brooklyn, where the grilles have been placed in the ceiling to harmonize with the rest of the interior.

## *Newman Is Now Prepared to Give Service Plus*

With the object in view of rendering better service to exhibitors interested in the improvement of their present hobby displays the Newman Manufacturing Company of Cincinnati has appointed agents who will reach the smaller cities and towns.



Beginning at once the state of Kansas will be covered by Harold E. Roach, with headquarters in Wichita. The White Equipment Co. of Bristol, Tenn., will handle Eastern Tennessee and the western portion of Virginia.

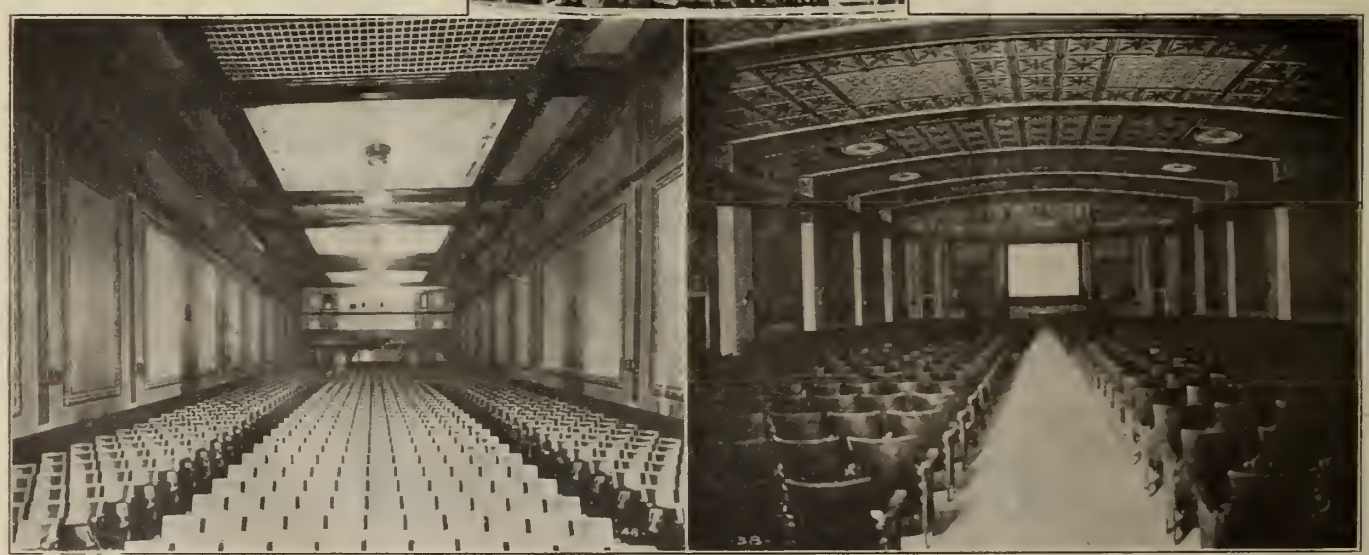
E. A. Fawcett will take care of West Virginia as heretofore. The Buhler Company of Columbus, Ga., will continue to cover the present territory.

F. E. Naser will act as representative in Richmond, Roanoke and other points in Virginia along the Atlantic Coast.

In addition, the Newman Company announces, that arrangements have been completed for the display of its fixtures in the showrooms of all leading dealers in theatre equipment.

## *To Remodel Royal*

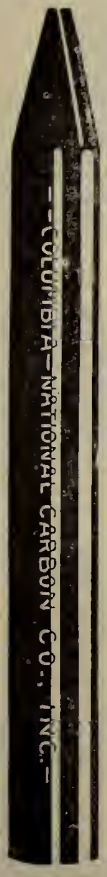
The Royal Theatre, at Polk and California streets, San Francisco, is to be remodeled and enlarged. The stage will be rebuilt and increased in size.



*ABOVE: LOEW'S STATE OF MEMPHIS; BELOW, LEFT: RIVIERA, KNOXVILLE, TENN.; RIGHT: STONE THEATRE, BROOKLYN*

*In the State the grille work is above proscenium; in the Riviera and Stone a system of rectangular grilles extend the length of the auditorium ceilings*

# When Johnny Came Marching Home




*Write for folders*

He found that American-made Carbons had taken first rank in the moving picture houses in the same manner that American fighting ability proved its worth.

He found that these same Carbons—Columbia Silvertips and Columbia White Flame A. C. Projectors had kept open the theatres of this country. And now—like any other man interested in moving picture projection—he knows that the carbons that always stand back of the moving picture industry deserve his firm support.

Columbia Projector Carbons are made to give brilliant, snow white light, without flickering or noise.

*Be sure to insist on*

## Columbia Projector Carbons

**National Carbon Company Inc.**
**Cleveland Ohio**

1

NEW MODEL

# KIMBLE

CHAIN-CONTROLLED
VARIABLE SPEED

# EXHAUST FAN

FOR M. P. THEATRES

This new-model Fan is peculiarly adapted to the ventilation of theatres.

Its range of 90% speed-variation—controlled by the pull of chains—meets all conditions of effective, economical ventilation; from the full-capacity exhaust (or intake) of hot Summer afternoons to the barely-perceptible air movement desired when wintry blasts blow.

The same chains that control speed are also used for reversing from intake to exhaust, or exhaust to intake.

During normal conditions of weather and crowds, the fan will be operated at 50% to 75% of maximum speed.

Current consumed is proportionate to speed. Just about twice the volume of air is moved per dollar of current cost at 50% of maximum speed as resistance-controlled fans would deliver at the same speed.

Undue heating is prevented by the generous quantity of iron laminations used in armature and frame. Free, quiet-running is insured by the effective and liberal ring-oiling lubrication.

Motor is single-phase, alternating current, brush-shift control type. It operates equally well on single phase or two or three phase circuits. It is interchangeable for 110 or 220 volts.

**18 Inch, 24 Inch, 30 Inch and 36 Inch**

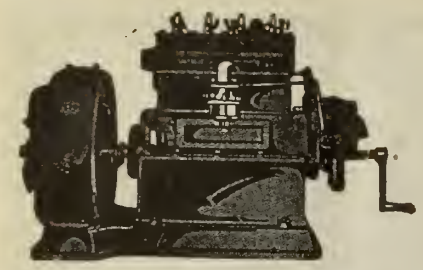
**Straight blade fan of special design, 20% more efficient than the curved blade type.**

Price of this variable-speed fan is no higher than is asked by other makers for constant speed fans of the same diameter.

*Send for engineering data and blue prints*

## KIMBLE ELECTRIC COMPANY

**633 No. Western Ave. Chicago, Illinois**



**4 K. W. Electric Generating Sets**

80 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

**"NEWMANLITES"**

The Flare Light That Made Night Photography Possible

USED BY MOTION PICTURE PRODUCERS AND CAMERAMEN WHEREVER PICTURES ARE MADE

Manufactured by
I. C. NEWMAN CO., INC.
Manufacturers of
MOTION PICTURE FIRE, LIGHT AND SMOKE SPECIALTIES
320 BROADWAY NEW YORK

Use *Reco* Color Hoods
Instead of Dipped Lamps.
Infinitely Better
More Lasting and
Cheaper in the Long Run
Made of Natural
Colored Blown Glass
Do Not Fade or Wear Out

Fits 5, 10, 25 and 40 W. Lamps

Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

**The Gold King Moving Picture Screen Co.**

will ship you a screen on ten days' trial in your own theatre under the condition in which you operate.

Try before you buy, and be convinced.
Stock sizes: 9x12—11x14—12x16.

No. 1, $1.00 per square foot.
No. 2, .75 per square foot.
Stretchers included in the above prices.

327 EAST CALIFORNIA
OKLAHOMA CITY, OKLA.

**RINALDY** Cartoon / Title } Apparatus
for Quantity and Quality Productions
Advanced Engineering Features
*Attractive Guarantee*
E. S. RINALDY 226 West 41st Street NEW YORK CITY

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

# *The Hallberg Film Speed Indicator and Recorder Meet Long Felt Want*

THE modern motion picture theatre is a temple of two arts—drama and music. The highest type of screen presentation now requires close co-ordination with suitable music to help sway our emotions. Expensive organs and symphony orchestras are part of the equipment of the superior photoplay houses, and yet full harmony between music and pictures is not obtained unless there is some mechanical arrangement to synchronize the tempo of both.

Just imagine a true instance—a heart-rending death scene of a mother mourned by her two little ones so sad that the picture had been interpolated with short contrasty semi-comedy scenes of a dance hall appropriate to a parallel theme in the story. The picture draws to a climax—the action becomes faster—the author cuts these contrasts in four different times—each time in shorter lengths of film, so that the changes are only four seconds apart.

*THREE OBSERVATION POINTS*
*In the operating room, in front of orchestra leader and on the manager's desk*

The music must follow these changes. Tense dramatic value would be changed to burlesque should the jazz music of the dance scene overlap into the death scene.

Here is where a mechanical synchronizing device furnishes the missing link between the film and music. The director watches the dials of his Hallberg electric film speed indicator and knows instantly by pre-arranged cues exactly when the scene changes are due.

### *Recording Device Show Costs*

The recording device is of inestimable value in order to have a thorough and accurate knowledge of film costs and machine costs. It accomplishes the same purpose for phototheatres as speedometers for automobiles.

Larg corporations now figure their tire costs in miles. Large theatres should figure their film costs the same way. The charts can be entered on to comparative statements to show just what each projection machine is doing, in order to have an accurate knowledge of the business.

Circuits of theatres find such information of great benefit for the purpose of comparison between their various theatres, and the performance of each projector of the same or different makes will be recorded, so that it becomes possible for the owner and manager to determine the practical projection value and reliability of each projector installed.

The complete equipment for one projector is diagramatically pictured in the accompanying illustration. The current from the generator is carried to a distributing box mounted on the generator control panel in the projection room, or other convenient location, where it is divided up into three circuits and passed through adjustable resistances for regulating the current to the correct value on the initial set up for the different meters.

### *How Circuits Are Connected*

One of the three circuits connects with an indicating meter having scale readings in feet of film per minute and minutes per 1,000 feet, mounted in the operating room on the control panel, or other location where the operator can readily watch it.

The second circuit connects with a second indicating meter mounted in front of the orchestra leader, and the third circuit with the recording instrument in the manager's office. This equipment, with wiring, would have to be duplicated for each additional projector. Ordinary bell wire, installed as it would be for electric bells, is all that is required for making the various connections to the meters.

More and more are managers learning to appreciate the importance of scientifically operating projection apparatus and equipment complementary to them. The Hallberg electric film speed indicator and recorder is a means of attaining scientific results and should, therefore, meet a real need.

# *Architect Crane Will Open Office in New York*

C. Howard Crane, architect, Elmer George Kiehler, associate, and Cyril E. Schley, whose main office is in the Huron Building, Detroit, and which has so many representative theatres to its credit, is about to open a New York office in the Miller Building, 562 Fifth avenue, in order to keep in closer touch with its eastern clients and work, and to give even better superintendence in the future than in the past.

The office will be under the direction of Emil M. Milner, formerly with Thomas W. Lamb.

The main office will remain at Detroit for the present, the New York office being in addition to the concern's chain of branches now operating in Chicago, Cleveland, Columbus, Ohio, and Windsor, Ontario.

The new Music Box Theatre, on Forty-fifth street, which was planned by Mr. Crane and his associates for Harris & Berlin, is due to open shortly.

BE SURE TO READ
PAGES 404, 405, 406, 407 and 408

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

Foamite Firefoam Company
FIRE FIGHTING APPLIANCES FOR THEATRES
Fire Protection Engineers
200 FIFTH AVENUE NEW YORK CITY

# EAGLE ROCK FILM

*The Quality Raw Stock*

**Right Photographically.**
**Maximum Service in the Projector.**

*Made by*

THE EAGLE ROCK MANUFACTURING CO.
Verona, New Jersey

## If you want good business this summer

You will be interested in our new booklet "A Better Summer Business."

It shows how other exhibitors have materially increased their hot weather receipts—and shows how easily *you* can do it, too.

Write for your copy NOW.

**MONSOON COOLING SYSTEM INC.**
Room 608, 70 West 45th Street, New York
PHILADELPHIA BALTIMORE DENVER ATLANTA DETROIT KANSAS CITY SACRAMENTO

## EVERYTHING FOR THE THEATRE

**THEATRE RECORDS**
**YOU MUST KEEP YOUR GOVERNMENT TAX CORRECTLY OR PAY THE PENALTY**

You are custodians of Government funds, and are obliged to keep a perfect record of the War Tax collected, in compliance with the law.
Our Record Book gives you complete daily record of total admission and war tax collected.

**Loose leaf, 57 pages, with cover..... $3.50**
**Set, 57 pages, without cover..... 1.50**

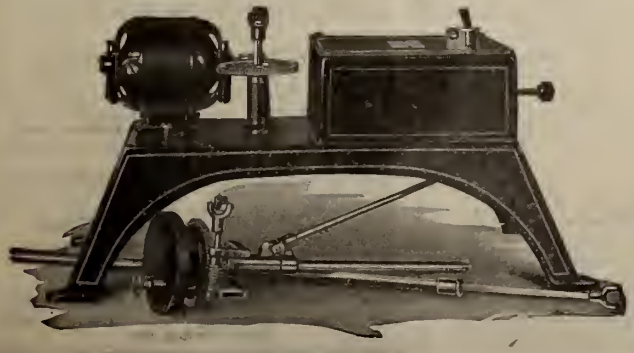
**AMUSEMENT SUPPLY COMPANY**
We are the oldest supply house in the motion picture trade.
2nd Floor, Consumers Building 220 South State Street, Chicago, Ill.

**WRITE FOR OUR LATEST BULLETIN**

# KESSEL PRINT WALITY

**Nicholas Kessel Laboratories, Inc.**
**Fort Lee 221, Fort Lee, N. J.**

# The ABSOLUTE SUPREMACY of *Peerless* Automatic Arc Controls



is clearly proven by their use in most of America's finest theatres.

There are more than twice as many PEERLESS ARC CONTROLS in use than all other makes combined.

An indispensable article of projection room equipment in the theatre that values perfect projection.

*write for circular*

**The J. E. McAuley Mfg. Co.**
34 N. JEFFERSON ST. CHICAGO, ILL.

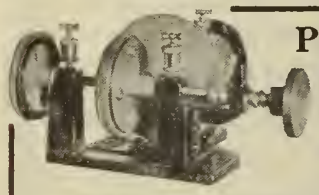
SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

| | |
|---|---|
| Five Thousand | $3.00 |
| Ten Thousand | 5.00 |
| Fifteen Thousand | 6.50 |
| Twenty-five Thousand | 9.00 |
| Fifty Thousand | 12.50 |
| One Hundred Thousand | 18.00 |

National Ticket Co. Shamokin, Pa.



Pacific Manufacturing and Specialty Co.

109 Jones Street, San Francisco, Calif.

Speed Regulator. Note—Improved Shift; Spot and Flood Lamps; Has Douser; Adjustable Condenser mount. Built for high amperage; Arc Controls; Operates under own power; both opens and closes.

*Some Territory open to dealers. Circulars on request.*

GUARANTEED

Mailing Lists

MOVING PICTURE THEATRES

Every State—total 22,170; by States, $5.00 Per M

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|---|---|
| 1,657 film exchanges | $7.50 |
| 313 manufacturers and studios | 4.00 |
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Further Particulars:

A.F.WILLIAMS, 166 W. Adams St., Chicago

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FOR ALL PURPOSES ANY LANGUAGE

10 Years Specializing in This Product assures you of the

BEST

Moderate Prices :: Quick Service

PREMIER TITLE COMPANY

356-358 EAST 33RD STREET CHICAGO

AMERICAN

Fotoplayer

(Trade-Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PLAYER CO.

1600 Broadway New York City

TransVerter

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.

West 114th Street Cleveland, Ohio


# *Southern Theatre Equipment Company Has Landed a Fine Bunch of Sales*

THE Southern Theatre Equipment Company, Atlanta, has made the following recent sales:

To Hendley Brothers, Vogue Theatre, Columbia, Tenn., two Power's No. 6-B machines, motor driven.

To Webber & Lee, Pastime Theatre, DeQuincy, La., two Power's No. 6-A machines, motor driven.

To H. Pittman, Royal Theatre, Clearwater, Fla., two Power's No. 6-B improved type "E" machines, motor driven; a Minusa gold fibre screen and six hundred chairs, as well as display frames.

To Max W. Bryant, Palmetto Theatre, Rock Hill, S. C., two Power's No. 6-B machines, type "E" equipment.

To Phillip's Theatre, Orlando, Fla., one Power's No. 6-B machine, type "E" equipment.

To S. C. Young, Dunedin, Fla., two Power's No. 6 B machines, improved type; one Minusa gold fibre screen, 225 chairs.

To. F. E. Williamson, Grand Theatre, Winter Haven, Fla., two Power's No. 6 B machines, type "E" equipment.

### *Two Powers for Strand*

To W. C. Thurber, Strand Theatre, Vero, Fla., two Power's No. 6 B machines and a Minusa gold fibre screen.

To. J. J. Miller, Dixieland Theatre, Charleston, S. C., one Power's No. 6 B machine.

To Lorillard Reynolds, Opera House, Seabreeze, Fla., two Power's No. 6 B machines and a Minusa gold fibre screen.

To C. J. Peabody, Daytona Beach, Fla., two Power's No. 6 B machines and a Minusa gold fibre screen.

To Empire Investment Co., Macon, Ga., two Power's No. 6 B machines, type "E" equipment; two Minusa gold fibre screens.

To B. R. Prescott, Darlington, S. C., two Power's No. 6 B machines, type "E" equipment; a Minusa gold fibre screen and display frames.

To L. T. Lester, Jr., Rialto Theatre, Columbia, S. C., one Power's No. 6 B improved type "E" equipment.

## *Simplex Makes Fine Showing in La Crosse*

Word has been received from the Teco Products Manufacturing Company of Minneapolis, Simplex distributors in a large portion of the northwest, of two Mazda-equipped Simplexes in the Casino Theatre, of La Crosse.

The Casino is one of three theatres in La Crosse operated by the Cooper Amusement Company, the others being the Strand and Reveria, respectively. Other La Crosse theatres that are Simplex equipped are the Rivoli, La Crosse and Majestic, all of them being operated by the La Crosse Theatres Company.

A. A. Feinberg, president of the Teco Company, reports that Simplex sales are steadily climbing and that the amount of business in view for this progressive supply house will possibly warrant the enlarging of the quarters now occupied in the very heart of the Minneapolis film district.

## *New Niagara Falls House*

The Cataract Theatre Corporation of Niagara Falls has been incorporated with a capital of $1,200,000. The incorporators are J. A. Schuchert of Buffalo and Adam C. Hayman and Arthur Killian of Niagara Falls. The company will start the building of a new theatre in Niagara Falls, N. Y., about April 1.

The new house will be called the Strand and will have a seating capacity of 2,500. Its cost will be about $700,000.

The plan will call for six stores in front of the structure, offices and a large hall on the third floor and provide for a theatre somewhat similar to Shea's Buffalo Hippodrome, according to Mr. Schuchert, who is also interested in several Buffalo houses.


A hundred successful picture theatres.

This organization has designed the building and planned the engineering of a hundred—and more—picture houses that in every feature have proved workable. Among them the successful Stanley Theatres.

That is the surest proof of practical work.

Hoffman - Henon Co., Inc.

Finance Building Philadelphia, Pa.

RADIO-MAT PATENTED

RADIO-MAT SLIDE CO. MAKERS

TALK from your screen

WITH your quickly

TYPEWRITTEN MESSAGES

50 RADIO MAT SLIDES $2.

Accept no Substitute.

121 W. 42ND ST. NEW YORK

For Sale by all Leading Dealers

Ventilating Fans
Oscillating Fans
Ceiling Fans
Desk or Table Fans
Wall Bracket Fans
Low Prices

*Consult us about your ventilation.*

Fidelity Electric Co.

Lancaster, Pa.

"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry

Of special interest to all who buy or sell Films.

OFFICES:

85, SHAFTESBURY AVENUE LONDON, W. I.

Specimen copy free on request.

Foreign Subscriptions: One pound ten shillings (gold).

"STANDARD SERVICE" has been a byword for years among producers who seek quality—

DEVELOPING—PRINTING TITLES—TINTING—TONING

Every Foot Guaranteed

Our Cameramen at Your Service.

STANDARD MOTION PICTURE CO.

1007 Mallers Building Chicago, Ill.

Phone: Central 2347

# MOVING PICTURE WORLD

## VOLUME XLIX. : : MARCH, APRIL, 1921

## Index to Reviews, Comments, and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending April 30, 1921, and upon the majority of which have been published comments or reviews and consensus of published reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review, comment or consensus can be found. "R" stands for reviews, which also include Advertising Aids; "C" for comment; "Cons." for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.


A

Absent Without Leave (1 part) (Max Roberts) (Pinnacle Comedy).
Across the Border (2 parts) (Fritzi Ridgway) (Russell-Griever-Russell) (Capital Film Co.).
Across the Border (2 parts) (Dominant Pictures, Inc.).
Adventure Scenics (1 part) (Twice Monthly) (Pacific Film Company).
Alexandria (1 part) (Paramount-Burton Holmes).
All Dolled Up (4,780 feet) (Gladys Walton) (Rollin Sturgeon—Director) (Universal)—R-411. Cons. 360.
Along the Riviera (1 part) (Paramount-Burton Holmes Travel Picture)—C-754.
Andy's Cow (1 part) (Celebrated Players—Gump Cartoon).
Andy Helps at Home (1 part) (Celebrated Players—Gump Cartoon).
Angel's Feathers (2 parts) (Goldwyn—Capital Comedy).
The Avenging Arrow (3 reels) (Ruth Roland) (Wm. Bowman and W. S. Van Dyke—Directors) (Pathe Serial) (No. 1—The Vow of Mystery) —R-46.,
The Avenging Arrow (2 reels) (No. 2—The Enemy Strikes) (Ruth Roland) (Pathe Serial).
The Avenging Arrow (2 reels) (No. 3—The Hands of Treachery) (Ruth Roland) (Pathe Serial).
The Avenging Arrow (2 reels) (No. 4—A Life in Jeopardy) (Ruth Roland) (Pathe Serial).
The Avenging Arrow (2 parts) (No. 5—The Message Stone) (Ruth Roland) (Pathe Serial).
The Avenging Arrow (2 parts) (No. 6—The Midnight Attack) (Ruth Roland—Star) (Pathe Serial).
The Avenging Arrow (2 parts) (No. 7—The Double Game) (Pathe Serial).

B

Bali, the Unknown or Ape Man Island (1 reel) (Prizma)—C-308.
Barbarian, The (Pioneer)—R-992.
Bare Knuckles (William Russell) (James Patrick Hogan—Director) (Fox)—R-311. Cons. 360.
Bars of Iron (5,100 feet) (F. Martin Thornton—Director) (Stoll-Pathe)—R-310. Cons. 360.
Beat It (2 parts) (Monkey Comedy) (Chester Comedy—Educational)—C-630.
Beau Revel (5,293 feet) (Florence Vidor) (John Griffith Wray—Director) (Thomas H. Ince-Paramount) (Louis J. Vance—Author)—R-512. Cons. 469.
Becky Strikes Out (1 part) (Robertson-Cole Supreme Comedy).
Bell Boy, The (2 parts) (Roscoe Arbuckle) (Paramount).
Betwixt and Between (1 reel) (Max Roberts) (Pinnacle Comedy-Independent Film Association).
Big Bob (2 parts) (Jack Perrin) (Universal)—C-190.
Big Adventure (4,589 feet) (Reaves Eason) (Universal)—R-879. Cons. 947.
Big Secret, The (2 parts) (Al St. John) (Fox Comedy)—C-630.
Biskea, The Beautiful (1 part) (Paramount-Burton Holmes).
Bit Old Fashioned, A (1 part) (Paramount)—C-630.
Blizzard, The (2 parts) (Jimmie Aubrey) (Vitagraph)—C-414.
Blushing Bride, The (Eileen Percy) (Jules G. Furthman—Director) (Fox)—R-192. Cons. 360.
Branded Soul, The (5,100 feet) (F. Martin Thornton—Director) (Stoll-Pathe)—R-1,091. Cons. 31.
Bubbling Over (1 part) (Snub Pollard) (Rolin)—C-877.
Bucking the Tiger (Conway Tearle) (Selznick).
Bunch of Kisses, A (2 parts) (Charles Dorety) (Universal-Century Comedy).
Butcher Boy, The (2 parts) (Roscoe Arbuckle) (Paramount).

C

Cabareting Under Difficulties (1 reel) (Tusun Comedy) (Russell-Griever-Russell-Capital Film Co.).
Cabinet of Dr. Caligari (5,157 feet) (Robert Wiene—Director) (Goldwyn)—R-755. Cons. 823.
Cactus Kid, The (2 parts) (Ed (Hoot) Gibson) (Universal-Western)—C-308.
Call of the West, The (2 parts) (Dominant).
Call of the Wild, The (Pacific Film Company).
Call of Youth, The (2,871 feet) (Hugh Ford—Director) (Famous Players Lasky—English Production)—R-756.
Callahan Comedies, Jimmy (Twelve Two Reelers) (The Film Market).
Caught in the Rapids (2 parts) (Edgar Jones & Edna Sperl) (Pathe)—C-190.
Charming Deceiver, The (Alice Calhoun) (Vitagraph)—R-994.
Cheater Reformed, The (5 parts) (William Russell—Star) (Scott Dunlap—Director) (Fox)—R-193. Cons. 360.
Chickens (4,753 feet) (Douglas MacLean) (Jack Nelson—Director) (Paramount)—R-310. Cons. 469.
Cinderella's Twin (6 reels) (Viola Dana) (Dallas M. Fitzgerald—Director) (Metro)—R-878. Cons. 947.
City of Broken Old Men, The (2 reels) (Robertson-Cole-Martin Johnson).
City of Silent Men, The (6 parts) (Thomas Meighan) (Tom Forman—Director) (Paramount)—R-759. Cons. 823.
Coincidence (6 parts) (Chet Withey—Director) (Metro).
Concert, The (6 parts) (From stage play by Hermann Bahr) (Victor Shertzinger—Director) (Goldwyn)—R-46. Cons. 135.
Conquest Programs (11 Programs, totaling 80 reels) (George Kleine).
Constantinople (1 reel) (Paramount-Burton Holmes).
Crimson Cross (Pioneer Film Co.).
Crossed Clues (2 parts) (Hoot Gibson) (Universal-Western).

D

Danger Valley (Neal Hart) (Pinnacle Production-Independent Film Assoc.).
Dangerous Moment, The (4,850 feet) (Carmel Myers) (Marvel de Sano—Director) (Universal)—R-756. Cons. 947.
Daughter of the Law, A (2 parts) (Grace Cunard—Star) (C. B. C. Film Sales Corp.)—R-43.
Daughter Pays, The (6,294 feet) (Elaine Hammerstein) (Selznick).
Day with John Burrough, A (1 reel) (Prizma)—C-754.
Dazzling Miss Davidson (Marjorie Rambeau) (Tri-Star Pictures Co.).
Death Trap, The (2 parts) (Tom Santschi—Star) (Robert North Bradbury—Director) (Pathe)—C-190.
Deception (9,148) (European Picture) (Famous Players)—R-989.
Decorator, The (2 parts) (Jimmy Aubrey—Star) (Vitagraph).
Delta of the Nile (1 reel) (Urban)—C-630.
Dent Comedies, Vernon (1 part) (Every Two Weeks) (Pacific Film Company).
Desert Wolf, The (2 parts) (Tom Santschi) (Pathe)—C-513.
Desperate Youth (Gladys Walton) (Universal)—R-990.
Devil's Confession, The (Circle Film Attractions)—R-44.
Diamonds Adrift (5 parts) (Earle Williams) (Chester Bennett—Director)) (Vitagraph)—R-514.
Diamond Queen, The (2 parts) (No. 4—Fires of Fate) (Universal Serial) (Eileen Sedgwick).
Diamond Queen, The (2 parts) (No. 5—The Tide of Destiny) (Universal Serial).
Diamond Queen, The (2 parts) (No. 6—The Colossal Game) (Universal Serial).
Diamond Queen, The (2 parts) (No. 7—The Amazing Ultimatum) (Universal Serial).
Diamond Queen, The (2 parts) (No. 8—In Merciless Clutches) (Universal Serial).
Diamond Queen, The (2 parts) (No. 9—A Race with Rogues) (Universal Serial).
Diamond Queen, The (2 parts) (No. 10—The Betrayal) (Universal Serial).
Diamond Queen, The (2 parts) (No. 11—In Torture's Grip) (Universal Serial).
Diamond Queen, The (2 parts) (No. 12—The Kidnapping) (Universal Serial).
Diamond Queen, The (2 parts) (No. 13—Wierd Walls) (Universal Serial).
Diane of Star Hollow (6 parts) (O. L. Sellers—Director) (Producers)—R-880.
Dixie Madcaps (2 parts) (Jane and Katherine Lee) (Masterpiece Film Corp.)—R-1,089.
Dr. Killjoy (1 part) (Mutt & Jeff) (Fox)—C-308.
Dollar a Year Man (Roscoe Arbuckle) (James Cruze—Director) (Paramount)—R-515. Cons. 705.
Dollars and Destiny (Paul Capelanni) (Joe Horwitz).
Dollar's Worth, A (2 parts) (Harry Sweet) (Universal-Century Comedy)—C-754.
Dan-De-Lions (2 parts) (Universal-Century Comedy)—C-754.
Don't Neglect Your Wife (5,574 feet) (Wallace Worsley—Director) (Goldwyn)—R-409.
Don't Ever Marry (2 parts) (Comedy) (Independent Film Assoc.).
Don't Tickle (Clyde Cook) (Fox-Comedy).
Don't Leave Your Husband (Federated)—R-989.
Double Adventure (2 parts) (No. 7—War in the Oil Fields) (Charles Hutchison) (Pathe Serial).
Double Adventure (2 parts) (No. 8—The Grill of Fate) (Pathe Serial).
Double Adventure (2 parts) (No. 9—The Black Whirlpool) (Pathe Serial).
Double Adventure (2 parts) (No. 10—A Devil's Bargain) (Pathe Serial).
Double Adventure (2 parts) (No. 11—The Danger Ledge) (Pathe Serial).
Double Adventure (2 parts) (No. 12—Hazardous Heights) (Pathe Serial).
Double Adventure (2 parts) (No. 13—By Air and Sea) (Pathe Serial).
Double Adventure (2 parts) (No. 14—The House in the Canyon) (Pathe Serial).
Dream Street (11,000 feet) (Carol Dempster) (D. W. Griffith Production) (United Artists)—R-876.
Ducks and Drakes (Bebe Daniels—Star) (Maurice Campbell—Director) (Realart)—R-628. Cons. 705.
Dynamite Allen (George Walsh—Star) (Dell Henderson—Director) (Fox)—R-43. Cons. 135.

E

East Lynne (6,634 feet) (From the story and stage play by Mrs. Henry Wood) (Hugo Ballin—Director) (Hodkinson)—R-415. Cons. 469.
Edgar, the Explorer (1 reel) (Goldwyn)—C-190.
Edgar, the Detective (1 reel) (Goldwyn)—C-876.
Education of Elizabeth (Billie Burke) (Edward Dillon—Director) (Paramount)—R-1,091. Cons. 705.
813 (Adaptation of a Maurice Leblanc's Arsene Lupin Mystery Story) (Wedgewood Nowell) (Scott Sydney—Director) (Robertson-Cole)—R-147. Cons. 255.
Elephant's Nightmare, An (2 parts) (Fox-Sunshine Comedy).
Empty Arms (Gail Kane & Thurston Hall) (Pioneer)—R-Vol. 44, P. 1238.
Eve's Leaves (1 reel) (Ollendorff Sketchograph)—C-630.
Extravagance (6 parts) (May Allison) (Philip E. Rosen—Director) (Metro)—R-410. Cons. 469.
Every Man's Price (Grace Darling—Star) (J. W. Film Corporation).
Every Woman's Problem (Dorothy Davenport) (Willis L. Robards—Director) (Plymouth Pictures)—R-312. Cons. 823.

F

Faith Heeler, The (6,346 feet) (George Melford—Director) (Paramount)—R-413. Cons. 705.
False Roomers (2 parts) (Halbroom Boys) (Federated)—R-995.
False Women (Aycio Pictures Corp.)—R-993.
Fatal Thirty, The (Pacific Film Company).
Fatherly Love (1 reel) (Goldwyn-International Comic).
Fellow Romans (1 part) ("Snub" Pollard—Star) (Pathe)—C-630.

Fighting Actor, A (2 parts) (Art Acord) (Universal)—C-308.
Finders Keepers (6 parts) (Violet Mersereau) (Otis B. Theyer—Director) (Art-O-Graf-Pioneer Film)—R-516.
Fine Feathers (6 parts) (Metro).
Forbidden Love (6 parts) (Philip Van Loan—Director) (Wistaria)—R-757. Cons. 947.
Forest Samson, A (2 parts) (Edgar Jones) (Pathe)—C-759.
Fourth Sin, The (Martha Mansfield—Star) (Selznick).
Freeze Out, The (4,436 feet) (Harry Carey) (Jack Ford—Director) (Universal)—R-628. Cons. 823.
From Deer to Dam (1 part) (Chester Scenic-Educational)—C-1,094.
Fruits of Passion (Alice Mann) (Tri-Star Pictures Co.).
Fugitive from Justice, A (2 parts) (Fritzi Ridgway Production) (Russell-Griever-Russell-Capital Film Co.).
Full of Spirit (2 parts) (Mack Swain Comedy) (Herald Production).

G

Garden of the East, The (Paramount)—C-513.
Gardens of Normandy (1 part) (Prizma Scenic).
Garden of Resurrection (5,600 feet) (Guy Newall and Ivy Duke) (Guy Newall—Director) (Stoll)—R-517. Cons. 581.
Get-Rich-Quick-Edgar (1 part) (Goldwyn)—C-513.
Ghost in the Garret, The (Dorothy Gish—Star) (F. Richard Jones—Director) (Paramount)—R-44. Cons. 947.
Gilded Lies (Eugene O'Brien) (William P. S. Earle—Director) (Selznick)—R-878.
Gilded Lily, The (6,060 feet) (Mae Murray—Star) (Robert Z. Leonard—Director) (Paramount)—R-311. Cons. 469.
Girl of My Heart (Shirley Mason) (Fox).
Goat, The (2 parts) (Buster Keaton—Star) (Metro)—R-412.
God's Gold (Neal Hart) (Pinnacle Production-Independent Film Assoc.).
Go Get 'Em (Ray Gallagher) (Arthur Gooden Production-Independent Film Association).
Great Day, The (5,827 feet) (Hugh Ford—Director) (Famous Players-Lasky-English Production)—R-757.
Guardians of the North (Ray Gallagher) (Arthur Gooden Production-Independent Film Association).
Guile of Women (Will Rogers) (Clarence Badger—Director) (Goldwyn)—R-194. Cons. 360.
Guilty Trail, The (2 parts) ( Universal-Western)
Gun Runners, The (C. Edward Hatton) (C. B. C. Film Sales).
Gypsy Scientists (1 part) (Goldwyn-Bray).

H

Habit (6 parts) (Mildred Harris) (First National)—R-626.
Handicap (6 parts) (Victor Kremer Film Features).
Hands Off (4,158 feet) (Tom Mix) (George E. Marshall—Director) (Fox)—R-755. Cons. 823.
Happy Duffer, The (1 part) (Sport Pictorial-Arrow Corp.)—C-513.
Hard Guess, A (1 part) (Universal)—C-308.
Harem Scarem (2 parts) (Century Lions) (Universal).
Heart of Arizona, The (2 parts) (Eileen Sedgwick) (Universal-Western)—C-190.
Heart of Maryland, The (6 parts) (Catherine Calvert) (Tom Terriss—Director) (Vitagraph)—R-629. Cons. 823.
Hearts and Masks (Federated).
Her Doggone Wedding (2 parts) (Fox-Sunshine Comedy).
Her Lord and Master (Alice Joyce) (Edward Jose—Director) (Vitagraph)—R-756. Cons. 947.
Her Western Adventure (2 parts) (Grace Cunard) (C. B. C. Film Sales).
Hick, The (2 parts) (Larry Semon) (Vitagraph)—C-759.
Hicksville Terrors (2 parts) (Jane and Katherine Lee) (Masterpiece Film Corp.)—R-1,089.
Hidden Light, The (6 parts) (Dolores Cassinelli) (Abraham S. Schomer—Director) (Commonwealth)—R-877.
High and Dry (2 parts) (Hall Room Boys) (C. B. C. Film Sales)—R-300.
High Sign, The (2 parts) (Buster Keaton) (Metro).
Highest Bidder, The (4,960 feet) (Madge Kennedy) (Wallace Worsely—Director) (Goldwyn)—R-879.
His Best Girl (1 part) (Harry Pollard) (Pathe)—C-190.
His Fiery Beat (2 parts) (Fox-Sunshine Comedy)—C-42.
His Jonah Day (2 parts) (Jimmy Aubrey)( Vitagraph).
Hobgoblins (1 part) (Eddie Boland) (Pathe Comedy).
Home Brewed Youth (2 parts) (George Bunny) (Goldwyn-Capitol Comedy)—C-630.
Home Stretch, The (Douglas MacLean) (Ince-Famous Players).
Honeymooners, The (1 part) (Celebrated Comedy-Celebrated Players Film Corp.).
Hope Diamond Mystery (Serial) (Howell Sales Co.).
House That Jazz Built, The (5,225 feet) (Wanda Hawley) (Realart)—R-990.
House Without Children, The (7 parts) (The Film Market).
How a Woman Loves (Marjorie Rambeau) (Tri-Star Pictures Co.).
How He Knocks His Home Runs (1 reel) (Babe Ruth) (Special-Educational).
Hunt, Irene, Newspaper Stories (2 parts every two weeks) (Pacific Film Co.).
Hunting Big Game (Shenanogan Kids) (Goldwyn-Bray Comics).

I

Idol of the North, The (5,802 feet) (Dorothy Dalton) (Paramount).
If Only Jim (4,635 feet) (Adapted from Philip V. Mighels' novel "Bruvver Jim's Baby") (Harry Carey) (Jacques Jaccard—Director) (Universal)—R-47. Cons. 360.
Imposter, The (2 parts) (Thomas Santchi) (Pathe)—C-42.
In Again Out Again (2 parts) (Hall Room Boys) Del Pratt—Director) (C. B. C. Film Sales Corp.)—R-43.
In Bad Again (2 parts) (Hall Room Boys) (C. B. C. Film Sales).
Indigo Sunday (2 parts) (George Bunny) (Goldwyn-Capital Comedy)—C-630.
In the Garden of the East (1 part) (Paramount-Burton Holmes).
It Can Be Done (Earle Williams) (Vitagraph)—R-991.
It Isn't Being Done This Season (5 parts) (Corinne Griffith) (George L. Sargent—Director) (Vitagraph)—R-414.

J

Jerusalem, The Holy City (1 part) (Burton Holmes-Paramount)—C-514.
Jilted and Jolted (1 part) (Celebrated Players).
Jim the Penman (6,100 feet) (Adapted from the play) (Lionel Barrymore) (Kenneth Webb—Director) (First National)—R-518. Cons. 581.
Jockey, The (2 parts) (Clyde Cook) (J. G. Blystone—Director) (Fox)—C-190.
Julius Caesar (6 parts) (George Kleine).
Jungle Dancers (2 parts) (Paramount-Vitagraph).
Just Outside the Door (Edith Hallor) (Selznick).

K

Kid's Pal, The (2 parts) (Century-Universal)—C-308
Kineto Review (1 part) (Acrobatic Flies) (Charles Urban).
Kineto Review (1 part) (Down in Dixie) (Charles Urban).
Kineto Review (1 part) (The Emerald Isle) (Charles Urban).
Kineto Review (1 part) (The Holy City) (Charles Urban).
Kineto Review (1 part) (Hunting for the Sea Wolf) (Charles Urban).
Kineto Review (1 part) (Manhattan Life) (Charles Urban)—C-881.
Kineto Review (1 part) (My Adirondack Outing) (Charles Urban)—C-42.
Kineto Review (1 part) (New York—America's Gateway) (Charles Urban)—C-1,088.
Kineto Review (1 part) (Seeing Rio de Janeiro) (Charles Urban)—C-308.
Kineto Review (1 part) (Charles Urban).
Kineto Review (1 part) (Trip of the U. S. S. Idaho) Charles Urban)—C-308.
Kineto Review (1 part) (Water Babies) (Charles Urban).
King of the Circus (2 parts) (No. 14—Out of the Clouds) (Eddie Palo) (Universal Serial).
King of the Circus (2 parts) (No. 15—The Woman in Black) (Universal Serial).
King of the Circus (2 parts) (No. 16—The Cradle of Death) (Universal Serial).
King of the Circus (2 parts) (No. 17—The Final Reckoning) (Universal Serial).
King of the Circus (2 parts) (No. 18—The Lost Heritage) (Universal Serial).
Knockout Man, The (2 parts) (Jack Perrin—Stsr) (Universal-Western).
Know Your Men (5,315 feet) (Pearl White—Star) (Charles Giblyn—Director) (Fox)—R-516. Cons. 581.

L

Lamplighter, The (6,050 feet) (Shirley Mason) Howard M. Mitchell—Director) (Fox)—R-878.
Land of Jazz, The (Eileen Percy) (Fox).
La Rue of Phantom Valley (2 parts) (Tom Santschi—Star) (Pathe)—C-514.
Law of the Woods, The (2 parts) (Edgar Jones) (Pathe).
Leave It to Walt (1 part) (Russell-Grlever-Russell-Capital Film Co.).
Letty's Lost Legacy (1 part) (Robertson-Cole Comedy).
Liquorish Lips (2 parts) (Alt and Howell Comedy) (Allied Distrihuting Corp.).
Little Atlanta, A (1 part) (Paramount-Burton Holmes).
Little Clown, The (5,031 feet) (Mary Miles Minter) (Thomas Heffron—Director) (Realart)—R-877. Cons. 947.
Little Fool, The (6 parts) (Adapted from Jack London's novel "The Little Lady of the Big House") (Philip E. Rosen—Director) (Metro)—R-411. Cons. 469.
Lone Indian, The (1 part) (Post Scenic-Paramount)—C-414.
Long, Long Trail, The (Peter Morrison) (Tatenham Productions, Inc.-Independent Film Association).
Love Doctor, The (1 part) (Celebrated Comedy-Celebrated Players Film Corp.).
Love Lesson, The (1 part) (Eddie Boland) (Pathe)—C-630.
Love on Rollers (Flannigan and Edwards) (Goldwyn-Capitol Comedy).
Love's Protege (Ora Carew) (Arrow Film Corp.).
Love Special, The (4,855 feet) (Adapted from Frank H. Spearman's story "The Daughter of a Magnate") (Wallace Reid—Star) (Frank Urson—Director) (Famous Players)—R-516. Cons. 581.
Lure of the Orient, The (5,800 feet) (Aywon)—R-992.

M

Made in Heaven (Goldwyn)—R-995.
Made in the Kitchen (2 parts) (Mack Sennett)—C-42.
Magic Cup, The (Constance Binney) (Realart).
Magnificent Brute, The (4,606 feet) (Frank Mayo) (Robert Thornby—Director) (Universal)—R-412. Cons. 469.
Make It Snappy (1 part) (Harry Pollard) (Pathe).
Man Who Always Sat Down, The (Robert C. Bruce Travel-Educational)—C-412.
Man Who Trifled, The (Arrow Film Corp.).
McLuke's Film-Osophy, Luke (1 real each) (Pioneer Film Co.).
Message, The (1 part) (Ford Educational).
Message from Mars, A (5,187 feet) (Adapted from the stage plsy by Richard Ganthoney) (Bert Lytell) (Maxwell Karger—Director) (Metro)—R-518.
Midnight Riders, The (2 parts) (Jack Perrin) (Universal-Western).
Miracles of the Jungle (Wild Animal Serial) (Federated)—R-881.
Mrs. Balfame (Nance O'Neil) (Tri-Star Pictures Co.).
Mistress of Shenstone, The (Adapted from Florence Barclay's novel) (Pauline Frederick) (Henry King—Director) (Robertson-Cole)—R-45. Cons. 469.
Mixed Bedrooms (1 reel) (Patricia Palmer—Star) (Hammons-Gayety Comedy-Educational)—C-513.
Modern Aspects of Japan (1 part) (Burton Holmes-Paramount)—C-308.
Modern Crusaders in Jerusalem (1 part) (Paramount-Burton Holmes)—C-513.
Modern Jerusalem (1 part) (Paramount-Burton).
Monkey Hero, A (2 parts) (Universal Comedy)
Moonlight Knight (2 parts) (Mack Swain Comedy) (Herald Productions).
Moonshine (1 part) (Lloyd Hamilton) (Mermald Comedy-Educational)—C-627.
Mother Eternal (Vivian Martin) (Graphic)—R-990.
Mother Love (6 parts) (Alice Lake—Star) (Metro).
Mothers of Men (Claire Whitney) (Selznick-Select).
Mountain Madness (6 parts) (Selznick-Select).
Movie Mad (2 parts) (Christie Comedy-Educational)—C-754.
Movie Struck (1 part) (Billy Fletcher) (Universal).

N

Ne'er-Do-Well, The (Re-Issue) (7 parts) (The Film Market).
New Weds Comedy (12 one reelers) (Harry Myers and Rosemary Theby—Stars) (Dominant Pictures).
Nightingale of Paris, The (French Drama) (Zsny Micus) (C. B. C. Film Sales).
No License (1 part) (Universal)—C-42.
No Monkey Business (1 part) (Joe Martin—Chimpanzee—Star) (Universal).
No Regular Bird (1 part) (Goldwyn-Bray).
Nut, The (6 parts) (Douglas Fairbanks) (Ted Reed—Director) (United Artists)—R-309. Cons. 581.

O

Oath, The (6 parts) (Adapted from William J. Locke's novel "Idols") (Miriam Cooper) (R. A. Walsh—Director)—R-881. Cons. 947.
Offshore Pirate, The (6 parts) (Viola Dana) (Dallas M. Fitzgerald—Director) (Metro)—R-194. Cons. 360.
Oh! Tessie (1 part) (Dorothy Wolbert) (Universal-Star Comedy).
Oh, You Kid (1 part) (Robertson-Cole Supreme Comedy).
Oil (1 part) (Goldwyn-International Comic).
Old Dad (6 parts) (Mildred Harris Chaplin) (Lloyd Ingraham—Director) (First National)—R-517.
Old Swimmin' Hole, The (5 parts) (Suggested by James Whitcomb Riley's poem) (Charles Ray) (Sam De Grasse—Director) (First National)—R-44. Cons. 135.
Oliver Twist, Jr. (Harold Goodwin) (Millard Webb—Director) (Fox)—R-414. Cons. 705.
O'Malley of the Mounted (5,526 feet) (William S. Hart) (Paramount)—R- Vol. 48, P. 965. Cons. Vol. 49, P. 135.
On a Summer's Day (1 part) (Paramount Comedy)
One-Man Trail, The (Buck Jones) (Bernard Durning—Director) (Fox)—R-626. Cons. 705.
One Peek Was Enough (1 part) (Chester Outing-Educational)—C-876.
On with the Show (2 parts) (Century-Universal)—C-308.
Other Woman, The (5,800 feet) (Edward Slomsn—Director) (Hodkinson)—R-627. Cons. 705.
Out of the Chorus (5 parts) (Alice Brady) (Coolidge W. Streeter—Director) (Realart)—R-517. Cons. 581.
Out of the Depths (Violet Mesereau and Edmund Cohh) (Pioneer Film Co.).
Out of the Inkwell (1 part) (Max Fleischer Cartoon Comedy) (Goldwyn-Bray)—C-308.
Out o' Luck (2 parts) (Ed. "Hoot" Gibson—Star) (Universal-Western)—C-42.
Outside Woman, The (4,225 feet) (Adapted from the play "All Night Long" by Philip Bartholomae) (Wanda Hawley) (Realart)—R-627. Cons. 947.
Outlaw's Reformation, The (2 parts) (Dominant Pictures, Inc.).
Out West (2 parts) (Paramount-Arbuckle).
Ovey Comedies, George (1 part) (Every Two Weeks) (Pacific Film Company).

P

Paint and Powder (1 part) (Eddie Boland) (Nick Barrows—Director) (Pathe)—C-190.

Palma De Majorea (1 part) (Paramount-Burton Holmes).
Papoose, The (1 part) (Mutt & Jeff Cartoon) (Fox).
Paramount Magazine (1 part) (The Sheriff) (Paramount)—C-308.
Paramount Magazine (1 part) (Checkmated) (Paramount)—C-620.
Paramount Magazine (1 part) (For Art's Sake) (Paramount)—C-190.
Paramount Magazine (1 part) (The Hoots) (Paramount).
Paramount Magazine (1 part) (Bobby Bumps) (Paramount).
Paramount Magazine (1 part) (Felix the Cat) (Paramount).
Partners of Fate (Louise Lovely) (Fox).
Partners of the Tide (7 parts) (Adapted from Joseph C. Lincoln's novel) (Irvin V. Willat—Director) (Hodkinson)—R-515. Cons. 581.
Partners of the West (2 parts) (Dominant Pictures, Inc.).
Passion Flower, The (6,953 feet) (Norma Talmadge) (Herbert Brenon—Director) (First National)—R-758. Cons. 823.
Pa Takes a Tramp (2 parts) (Tusun Comedy) (Russell-Griever-Russell-Capital Film Co.).
Pathe Review No. 92 (1 part) (Scenes from Lake Otsego) (Pathe)—C-42.
Pathe Review No. 93 (1 part) (Travelaughs) (Pathe)—C-190.
Pathe Review No. 94 (1 part) (Pathe)—C-190.
Pathe Review No. 96 (1 part) (Printing of the New York Times) (Pathe)—C-513.
Pathe Review No. 97 (1 part) (Upper Fifth Avenue) (Pathe)—C-630.
Pathe Review No. 98 (1 part) (Manufacture of Cutglass Bowls) (Pathe)—C-628.
Pat o 'the Ranche (Lester Cuneo Production) (Russell-Griever-Russell-Capital).
Payment Guaranteed (Margarita Fisher—Star) (American Film Co.)—R-991.
Payroll Pirates (2 reels) (Helen Gibson) (Russell-Griever-Russell-Capital Film).
Perfect Crime, A (Monte Blue) (Allan Dwan—Director) (Associated Producers)—R-45. Cons. 255.
Pirates of the West (2 parts) (C. Edward Hatton) C. B. C. Film Sales)—C-754.
Plaything of Broadway, The (5,360 feet) (Justine Johnstone) (Jack Dillon—Director) (Realart)—R-415. Cons. 469.
Pony Express, The (2 parts) (Leonard Clapham and Dixie Lamonte) (Jacques Jaccard—Director) (Universal)—C-190.
Poor, Dear, Margaret Kirby (Elaine Hammerstein) (William P. S. Earle—Director) (Selznick)—R-411. Cons. 823.
Present Day Prague (1 part) (Paramount-Burton Holmes).
Prince Pistachio (1 part) (Vanity Fair Girls) (Pathe)—C-42.
Princess Jones (Alice Calhoun) (Vitagraph)—R-993.
Prize Dance (1 part) (Judge Rummy) (Goldwyn-Bray Comics).
Profligate Woman, A (Russell-Griever-Russell-Capital Film Co.).
Proxies (6,283 feet) (George D. Baker—Director) (Cosmopoiitan-Famous Players)—R-881. Cons. 947.
Puppets of Fate (6 parts) (Viola Dana) (Metro)—R-992.
Pure and Simple (2 parts) (Alt and Howell Comedy) (Allied Distributing Corp.).
Purple Riders, The (15 episodes) (Joe Ryan) (Vitagraph Serial)—R-877.
Putting It Over (2 parts) (Eileen Sedgwick) (Universal-Western)—C-42.
Putting Nature Next (1 part) (Chester Outing-Educational)—C-630.

Q

Quo Vadis (8 parts) (George Kleine) (Re-issue).
Queen of Sheha (8,279 feet) (Betty Blythe) (J. Gordon Edwards — Director) (Fox) — R-879. Cons. 947.

R

Race with Death, A (2 parts) (Fritzi Ridgway) (Russell-Griever-Russell-Capital Film Co.).
Recruiting in the Solomons (2 parts) (Robertson-Cole-Martin Johnson).
Red Foam (5 parts) (Ralph Ince—Director) (Selznick)—R-192.
Rent Collector, The (2 parts) (Larry Semon) (Vitagraph)—C-881.
Road to Ambition, The (5,500 feet) (Conway Tearle) (William P. S. Earle—Director) (Selznick)—R-191. Cons. 469.
Roads of Destiny (4,955 feet) (Pauline Frederick) (Frank Lloyd—Director) (Goldwyn)—R-629. Cons. 705.
Romance Promoters (Earle Williams) (Vitagraph).
Running Wild (1 part) (Eddie Boland) (Pathe)—C-513.
Rush Orders (1 part) (Rolin-Pathe) (Eddie Boland)—C-754.

S

Sacred and Profane Love (Elsie Ferguson) (Famous Players)—R-994.
Sage-Brush Musketeers, The (2 parts) (Tom Santschi) (Pathe)—C-754.
Scoffer, The (6,518 feet) (Allan Dwan—Director) (Allan Dwan)—R-312.
Scrambled Wives (Marguerite Clark) (First National).
Scrap Iron (Charles Ray) (First National).
Screen Snapshots No. 21 (1 part) (C. B. C. Film Sales)—C-409.
Screen Snapshots No. 22 (1 part) (C. B. C. Film Sales)—C-754.
See America First (2 parts) (Mack Swain Comedy) (Herald Productions).
Seeds of Vengeance (Bernard Durning—Star) (Selznick-Select).
Seeing Is Believing (2 parts) (Florence Lee) (Universal-Century).
Seeing Things on the Orinoco (1 part) (Goldwyn-Bray).
Sentimental Tommy (7,575 feet) (Adapted from Sir James Barrie's two books, "Sentimental Tommy" and "Tommy and Grizel") (Gareth Hughes, May McAvoy and Mabel Taliaferro) (John S. Robertson—Director) (Famous Players)—R-626. Cons. 705.
Servant Question, The (5 parts) (William Collier) (Selznick).
Shadow, The (Muriel Ostriche—Star) (Forward Films-Salient Films, Inc.).
Shadow of Suspicion, The (2 parts) (Eileen Sedgwick) (Universal-Western)—C-42.
She Couldn't Help It (5 parts) (Adapted from the novel "The Bishop's Carriage" by Miriam Michelson) (Bebe Daniels) (Maurice Campbell—Director) (Realart)—R-46. Cons. 255.
She Paid (Majorie Rambeau) (Tri-Star Pictures Co.).
Short and Sweet (1 part) (Universal Cemedy).
Show Down, The (2 parts) (Art Accord) (Universal)—C-42.
Simp, The (2 parts) (Al St. John) (Fox-Sunshine Comedy)—C-513.
Single and Double (1 part) (Dotty Wolhert) (Universal)—C-308.
Single-Handed Sam (2 parts) (Edgar Jones and Edna May Speri—Stars) (Holman Day-Pathe)—R-191.
Skipper's Treasure Garden, The (1 part) (Toonerville Trolley Comedy) (First National)—R-309.
Skirts (7 parts) (Fox).
Sky Pilot, The (First National)—R-994.
Sky Ranger (Pathe Serial)—R-993.
Smart Sex, The (4,800 feet) (Eva Novak) (Fred Leroy Granville—Director) (Universal)—R-518. Cons. 947.
Society Snobs (5,500 feet) (Conway Tearle) (Hobart Henley—Director) (Selznick)—R-410. Cons. 705.
Some Party (1 part) (Gasoline Alley) (Russell-Griever-Russell-Capital Film Co.).
Sonny Series (1 reel each) (Pioneer Film Co.).
Splashing to Safety (2 parts) (Tusun Comedy) (Russell-Griever-Russell-Capital Film Co.).
Spoilers, The (Re-Issue) (9 parts) (The Film Market).
Sponge Man, The (1 part) (Judge Rummy) (Goldwyn-Bray Comics).
Straight Is the Way (5 parts) (Robert G. Vignola —Director) (Paramount)—R-45. Cons. 255.
Straight from Paris (Clara Kimhall Young) (Harry Garson—Director) (Equity)—R-876.
Stranded (Tusun Comedy) (Russell-Griever-Russell-Capital Film Co.).
Sunset Jones (Charles Clary and Irene Rich) (American Film Co.)—R-995.
Sunset Sprague (Buck Jones) (Fox).
Superstition (2 parts) (Harry Sweet) (Century-Universal)—C-308.
Supreme Passion, The (6 parts) (Based on Tom Moore's poem "Believe Me If All Those Endearing Young Charms") (Samuel Bradley—Director) (Robert W. Priest)—R-194. Cons. 581.

T

Tale of a Dog, The (2 parts) (Marine DeMos—Star) (Snappy Comedy Company).
Tale of Two Worlds (5,649 feet) (Frank Lloyd) (Goldwyn)—R-415. Cons. 469.
Tempest, The (2 parts) (Tom Santschi—Star) (Pathe)—R-191.
Terrible Time, A (1 part) (Gump Cartoon) (Celebrated Players Film Corp.)
Testimony (5,500 feet) (Guy Newall—Director) (George A. Clarke-Stoll)—R-311. Cons. 581.
Texan, The (4,731 feet) (Tom Mix) (Lynn F. Reynolds—Director) (Fox)—R-758.
That Something (Margery Wilson) (Herman Film Corp.)—R-758.
Their Mutual Child (6 parts) (Margarita Fisher) (American Film Co.).
Things Men Do (5 parts) (Adapted from the novel "Into the Light") (Patricia Palmer—Star) (Robert North Bradbury—Director) (M. B. Schlesinger)—R-628.
Three Sevens (Antonio Moreno) (Vitagraph)—R-991.
Tidal Wave, The (4,700 feet) (Sinclair Hill—Director) (Stoll)—R-47. Cons. 360.
Tiger's Coat, The (Myrtle Steadman) (Dial Film-Hodkinson).
Timber Wolves (2 parts) (Edgar Jones) (Pathe).
Torchy's Big Lead (2 parts) (Johnny Hines) (Educational)—R-413.
Torchy's Double Triumph (2 parts) (Johnny Hines —Star) (Educational)—R-413.
Torchy in High (2 parts) (Johnny Hines—Star) (Educational)—R-413.
Torchy's Night-Hood (2 parts) (Johnny Hines—Star) (Educational)—R-754.
Tough Luck (2 parts) (Harry Sweet) (Universal-Century Comedy).
Tough Luck (Hall Room Boys) (C. B. C. Film Sales)—C-409.
Trailing the Coyote (1 part) (Bob and Bill) (Pathe)—C-755.
Trapping the Bobcat (1 part) (Bob and Bill) (Pathe)—C-630.
Trigger Trail, The (2 parts) (Universal-Western) —C-42.
Turkey Dressing (1 part) (Gaiety Comedy-Educational)—C-754.
Twin Husbands (1 part) (Dorothy Wolbert) (Universal Star Comedy).

U

Uncharted Seas (6 parts) (Alice Lake) (Wesley Ruggles—Director) (Metro)—R-880.
Under Western Skies (Avcie Pictures Corp.).
Unknown Wife, The (4,854 feet) (Edith Roberts) (William Worthington—Director) (Universal)—R-312. Cons. 469.
Unshod Soldiers of the King (1 part) (Goldwyn-Bray).
Urban Movie Chat No. 5 (1 part) (Charles Urban) —C-42.
Urban Movie Chat No. 16 (1 part) (Charles Urban) —C-630.
Urban Movie Chat No. 22 (1 part) (Charles Urban) —C-308.
Urban Movie Chat No. 43 (1 part) (Charles Urban) —C-514.

V

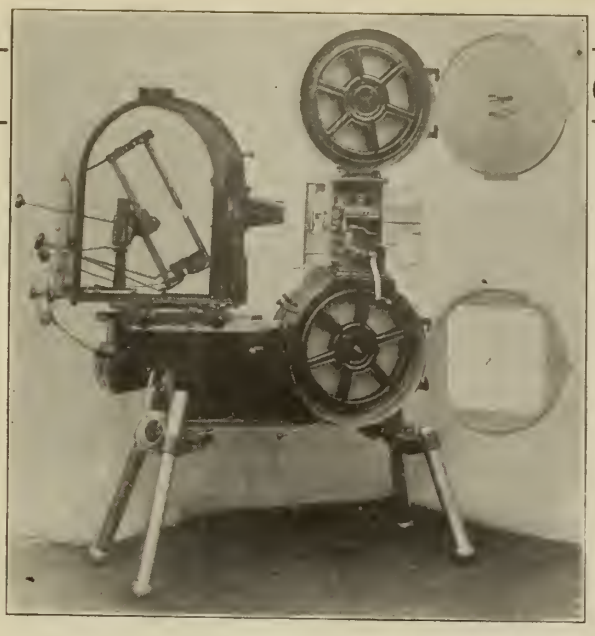
Vamps and Scamps (2 parts) (Zip Monty) (Universal-Century).
Velvet Fingers (2 parts) (No. 14—The Trap) (Pathe Serial).
Velvet Fingers (2 parts) (No. 15—Out of the Web) (Pathe Serial).
Ventriloquist, The (1 part) (Mutt and Jeff) (Fox) —C-190.
Voice in the Dark, A (4,255 feet) (Goldwyn).
Voices of the Sea (1 part) (Bruce Nature Study-Educational)—C-629.
Vulture of the West, The (2 parts) (Dominant Pictures, Inc.).

W

Wakefield Case, The (5 parts) (Herbert Rawlinson) (George Irving—Director) (World Film)—R-757.
Water Trails (1 part) (Bruce Scenic-Educational) —C-513.
Water Lily (Alice Mann) (Tri-Star Pictures Co.).
Wedding Blues (2 parts) (Neal Burns) (Christie-Educational)—R-414.
Well! Well! (1 part) (Gasoline Alley) (Russell-Griever-Russell-Capital Film Co.).
Western Nerve (2 parts) (Dominant Pictures, Inc.).
West of the Rio Grande (5,100 feet) (Allene Ray) (Robin H. Townley—Director) (Bert Lubin)—R-410.
Wilderness Friends (1 part) (Wild Animals) (Educational)—C-190.
Wildest Wales (1 part) (Paramount-Burlingham).
Winding Trail (Buck Manning) (Victor Kremer Film Features, Inc.).
Winning the Franchise (2 parts) (Helen Gibson Series) (Russell-Griever-Russell Capital Film Co.).
Wires Down (2 parts) (Helen Gibson) (Russell-Griever-Russell-Capital Film Co.).
Witching Hour, The (From the Augustus Thomas play) (William D. Taylor—Director) (Paramount)—D-193. Cons. 360.
Witch's Lure (Russell-Griever-Russell-Capital Film Co.).
What Every Woman Knows (From the Sir James M. Barrie Comedy) (William DeMille—Director) (Paramount)—R-192. Cons. 360.
What Happened to Rosa (Mabel Normand) (Victor Schertzinger — Director) (Goldwyn) — R-889. Cons. 947.
What's Worth While (5,632 feet) (Lois Weber—Director) (Famous Players)—R-629. Cons. 823.
What's Your Reputation Worth? (6 parts) (Corinne Griffith) (Webster Campbell—Director) (Vitagraph)—R-759.
When Eve Fell (1 part) (Dotty Wolbert) (Universal)—C-42.
While the Devil Laughs (4,200 feet) (Louise Lovely —Star) (George William Hill—Director) (Fox) —R-625.
Whispering Shadows (Lucy Cotton—Star) (World Film Corp.).
Whistle, The (5,359 feet) (William S. Hart) (Lambert Hilyer—Director) (Famous Players)—R-627. Cons. 705.
White Horseman, The (3 parts) (Art Acord) (No. 1—The Caves of Despair) (Universal Serial).
White Horseman, The (2 parts) (No. 2—White Spider's Web) (Universal Serial).
White Horseman, The (2 parts) (No. 3—The Mummy Man) (Universal Serial).
White Horseman, The (2 parts) (No. 4—The Death Trap) (Universal Serial).
White Horesman, The (2 parts) (No. 5—Trails of Treachery) (Universal Serial).
White Horseman, The (2 parts) (No. 6—The Furnace of Fear) (Universal Serial).
Who Kissed Me? (1 part) (Dorothy Wolbert) (Universal-Star Comedy).
Who Was the Man? (2 parts) (Hoot Gibson) (Universal-Western).
Why Get a Divorce? (1 part) (Comedy-Celebrated Players).
Why Tell (6 parts) (Henry Miller) (Victor Kremer Film Features, Inc.).
Wonderful Chance, The (5,364 feet) (Eugene O'Brien) (Selznick).
Worst Was True, The (1 part) (Chester Outing-Educational)—C-759.

Y

You and I (6 parts) (Victor Seastrom—Director) (Radiosoul)—R-310. Cons. 360.
You Can't Kill Love (5,500 feet) (Selznick-Special).
You Find It Everywhere (Catherine Calvert and Herbert Rawlinson—Stars) (Charles Horan—Director) (Outlook Photo Plays-Howells)—R-413. Cons. 581.
You'll Be S'Prised ("Snooky"—Chimpanzee—Star) (2 parts) (Chester Comedy-Educational)—C-190.



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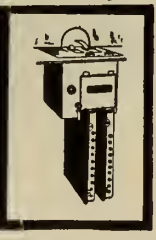

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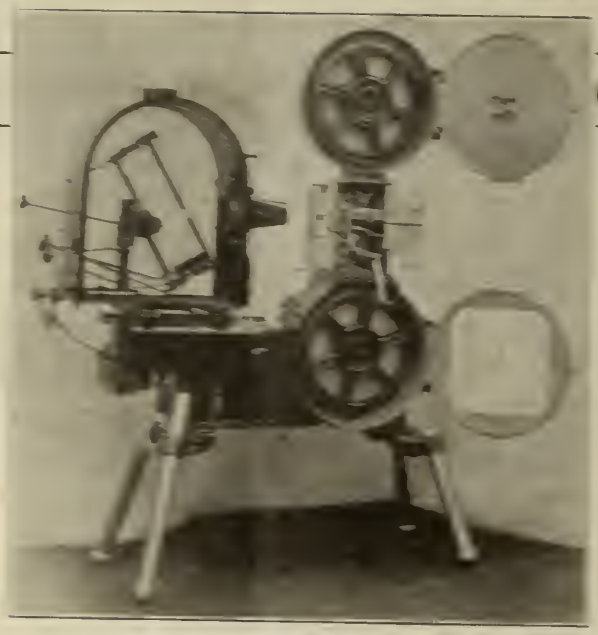

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